New Musical Express

EVERY FRIDAY 8D

No. 1185 Week ending September 27, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

HUMBLE PIE ✳ HOLLIES ✳ NICE

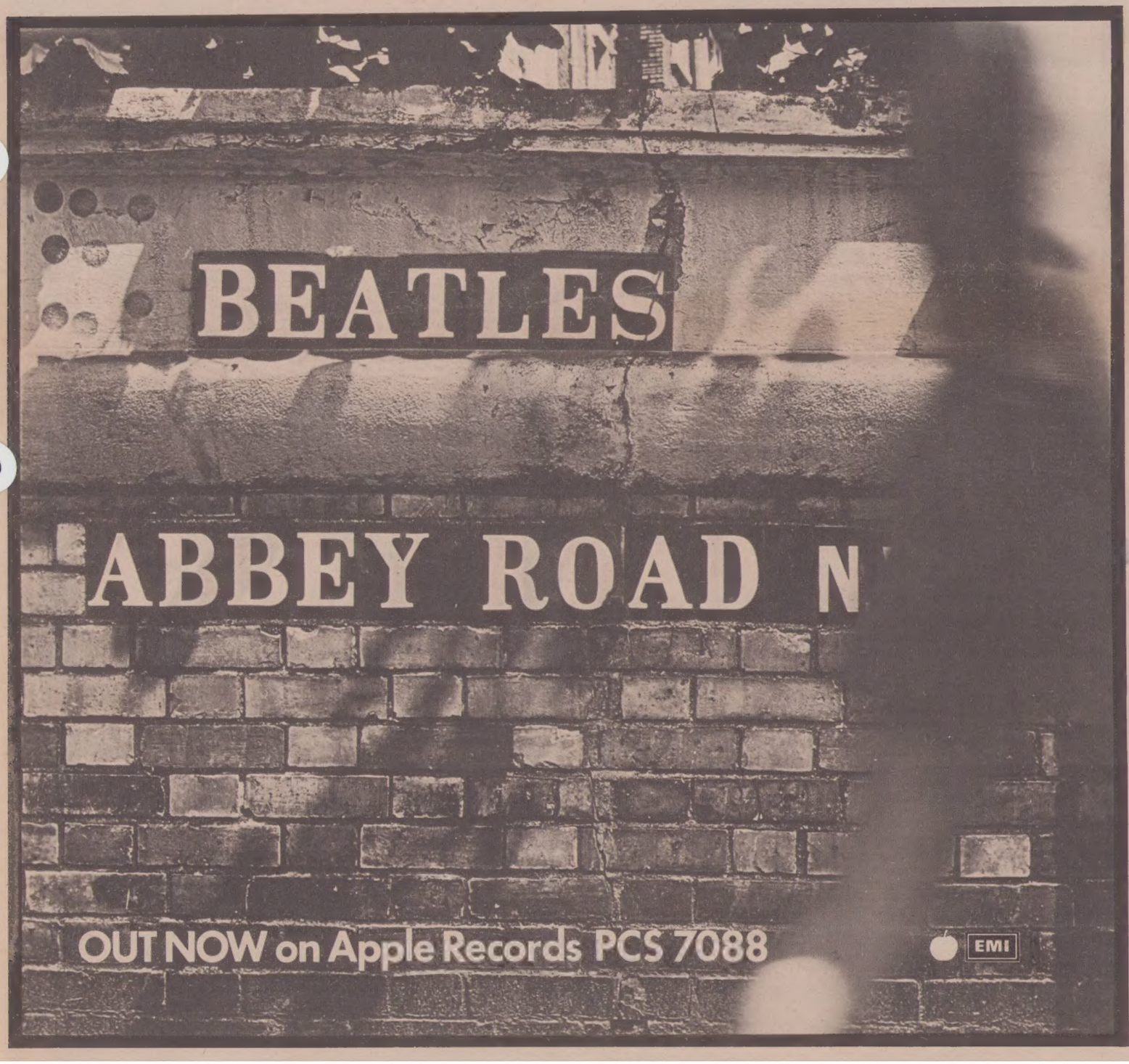
TOP POP NEWS

TEN YEARS AFTER LP
track-by-track
Equals • Peddlers

JANE BIRKIN
At home pictures

TONY JOE WHITE's
Sensational American Hit
POLK SALAD ANNIE
ON MON 1031

K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856



Concluding ALL THINGS EQUAL By GORDON COXHILL

DERV GORDON

"GIVE me your phone number, and we'll paint the town red one night." That's Derv, perhaps the most affable in a very affable bunch of people. Only five foot five, his personality is worth another three inches to him; happy, seemingly carefree and a dynamic performer on stage.

He enjoys recalling the time they missed a flight home from Germany because the authorities had moved Munich airport overnight.

"They are building a stadium for the next Olympics and they forgot to tell us we had to go to Nuremburg airport because Munich was closed."

He now realises that they should have followed "Baby Come Back" with "Softly Softly" rather than "Laurel And Hardy" but he doesn't bear any grudges.

"If those records in between had all been smashes, we would have been one of the biggest names about at the moment, but there again, perhaps our life span would be shorter.

"We've managed to keep our gig price up at the same level, we still pack in the crowds, and we can still work four or five nights a week. In these times, with dance halls closing down, that's really as much as you can ask for."

Being a somewhat zany comedian comes naturally to Derv, but he never intended to combine humour with his singing, until he met up with an actor who managed them for a while.

"He told me I should concentrate on all-round entertainment, strive for something like Sammy Davis and Frank Sinatra. This guy is almost like a fortune teller. I still go and see him sometimes and we talk things over."

Derv used to worry about records, the group's performances, his money, their money, girls, food and health; in fact there wasn't much he didn't worry about. Today he has learned to take life as it hits him, or rather to jump over the big waves and ride along with the small ones.

"I've got a lot to be thankful for. I'm glad I've had hit records, I'm glad I've been on television, and I'm glad I've given some people some pleasure. If a record comes out and flops, I think well, there's always the next one."

He doesn't look down on the 13 and 14 year olds who scream all through an Equals show, but he realises it is a waste of time trying to say anything to them. "I don't condemn them for it, that's their reaction to us, that's what we make them do, and I'm glad.

"Then there are the older people who come to see us. They stand behind and want to be entertained. They are more critical, and I suppose they are the ones we must try and communicate with."

Up until now, Derv has never thought of himself as being anything else but one fifth of the Equals. However, he does know that the group won't last for ever, and he acts accordingly, by writing songs.

"I'm writing more than ever, but it's difficult because I don't play any musical instruments. That's why I have to work so closely with Lincoln.

"What he was saying to you about being friends more than brothers, that's perfectly true. I used to write quite a bit with Eddie, but he prefers to go out on his own, and anyway, I can communicate a lot better with Lincoln."

Derv finds the fact that the group has at least three front men a great help. "There's Linc, the raver of the group, dancing and always on the move, Eddie is a natural extrovert, and the kids love him. I tell the jokes and the funny introductions. Pat has started to join in a lot more in recent months with the visual side of the act, and that only leaves John, who, of course, has to stay at the back.

"Mind you, Eddie took us all by surprise one night and decided to have a bash on the skins. John came out in front and enjoyed himself looning about."

Derv finds himself watching comedians as well as musicians now, classics like the Marx Brothers, Frankie Howerd and Charlie Chaplin. "Somebody once told me that whatever an artist is like there's always something you can learn from watching."

Takes life as it hits him

CRASH CANCELS EQUALS DATES

THE latest news of the Equals, whose Bentley car veered off the autobahn in Germany in the early hours of Monday morning, is that guitarist Eddie Grant is expected to be in hospital for another eight days (at press time, Wednesday) with leg lacerations and a spinal injury and all the groups dates have been cancelled up to October 8. Road manager Mike Parrish, who was driving the car at the time of the accident, and the remaining members of the Equals were expected to return home yesterday, Thursday.

The group were on their way to Bremen to appear on the Beat Club TV show.

Chatting back stage at the Royal Albert Hall on Friday are JOHNNY NASH, over here for the Caribbean Music Festival (see page 13), IRMA FRANKLIN, sister of Aretha, and WILSON PICKETT, who gave a dynamic performance at the venue that evening supported by Irma who hasn't yet made the standard of her famous sister. Johnny Nash made a surprise appearance during Wilson's act when he helped out in a raving version of "Land Of A Thousand Dances," the closing number. A great soul show and because of its success Wilson plans to return for tour here next year. See centre pages.

JOHN HALL

JOHN, at 22 the eldest member of the group, formed the Equals more or less because he couldn't be happy stuck in one place. He loves travelling, meeting fresh faces, and the uncertainty that faces him with every new day.

"I had quite a few jobs after I left school, but none of them suited me. I've been a car salesman, electrical engineer, and I almost joined the Merchant Navy but I failed on my eyesight.

"If the Equals came to an end, I could do other things, but I couldn't go back to working for anybody again, I'd rather kill myself."

John doesn't resent not being the centre of attraction in the group, although it was his idea, because he realises that without the others, there would be no group.

"I stopped looking on it as MY group a long time ago," he says. "It's a joint effort all the way round.

"The reason there is so much togetherness in the Equals is because we've come up together from the days when all we were earning went towards paying off the HP on the gear.

"In those early days, when we were playing local community centres, weddings and youth club dances, we took home about fifteen pounds a gig. Each? You must be joking, that had to be shared out. But we've had the guts to stick it out, and now we are beginning to reap the rewards."

The first harvest came from Germany. At one time John looked upon a tour of that country as "going home." He explains why.

"The German kids are pretty basic in what they want. They still like the heavy, thumping beat, and simple uncluttered lyrics.

"When we had that spate of re-releases in Britain, it happened ten times as much in Germany. Eddie Cochran's "Submarine Blue" went right up to about No 3 in their charts.

I'm the clown of the group

Slip-ups

"We rely on the visual side as well, and the Germans can appreciate our humour without really understanding the language.

"Mind you, English is taught in all the schools over there, and we were quite surprised at the high standard of English among the kids."

More than anybody, John is aware of the group's limitations, but knowing that even the oldest pros in the business make mistakes, he isn't unduly worried about his own.

"It would be nice to sit back and say that I've achieved perfection in something, but it will never happen. I think most people are afraid of perfection anyway, what's the point of going on if you reach it?

"We notice slip-ups on stage, but I don't think the fans do. They have so many things to watch and listen to, a mistake would have to be very obvious for them to pick up."

If the Equals have taken anything from anybody, John thinks that James Brown has been an overriding influence. "He's so tight, everything about him is together. Eddie and Lincoln saw him a long time ago and I think they picked up a few things from him.

"We've seen lots of humour groups, but we haven't taken anything from them. Most of our comedy on stage is improvisation, we just make it up on the spur of the moment. That's what makes it so exciting for me."

At the moment, John is looking for a house to add to his peace of mind. "When I see the tax bills coming in, I get a bit worried, but once I've got this house, I'll feel a lot more secure.

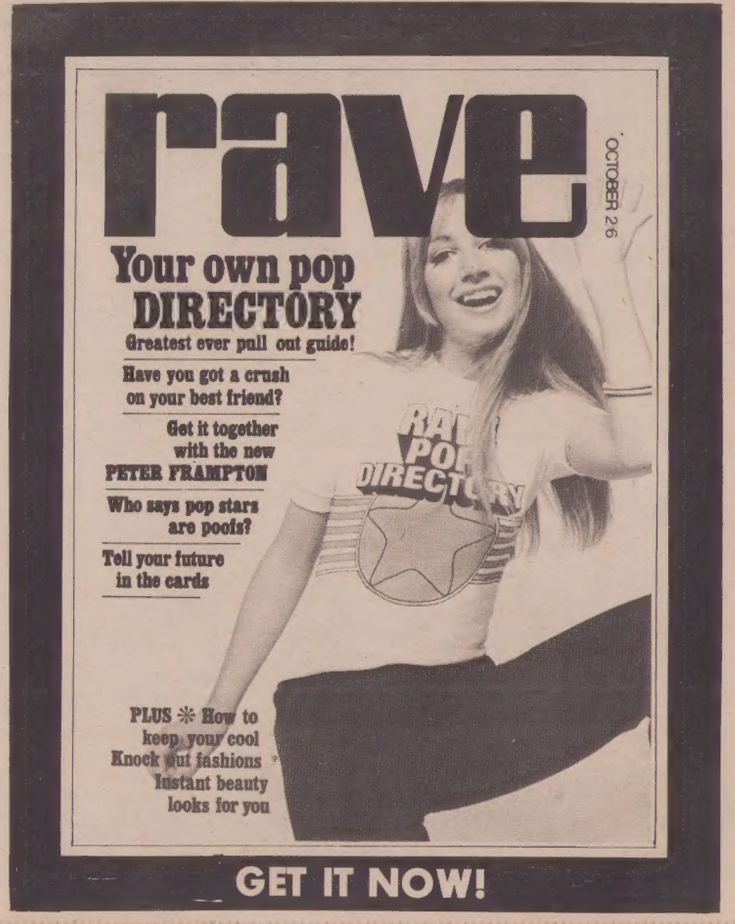
"I'm an only child, and I know that one day my parents' house will be mine, and it's worth eight or nine thousand, but I feel the need to get my own, just so that I know I've worked for it and earned it myself."

Hit records also allay John's worries. "I am very tense when we have a single released, and it doesn't go off until I see it way up in the charts."

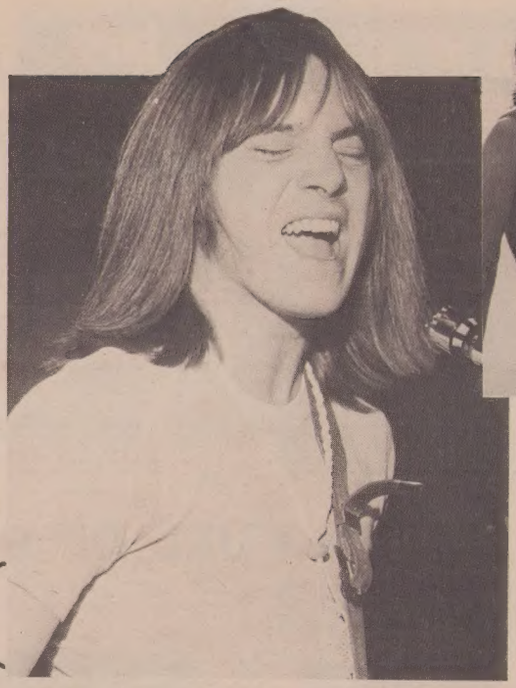
John's job on stage is to set the tempo. Off stage, he admits to being the clown of the group, acting on impulse, and wondering why the hell the others are roaring their heads off.

"I suppose it's a release after being right at the back, hidden behind the others," he says, "but if it is, I'm not really conscious of it. I just do things by instinct and don't realise they are funny until they burst out laughing."

Two years ago, filling in a life-line form, John listed his ambitions as: to have an international No 1 hit, and to be a millionaire. He has already accomplished the first, I'm sure he possesses the ingredients to succeed in the second.


rave
OCTOBER 26
Your own pop
DIRECTORY
Greatest ever pull out guide!
Have you got a crush on your best friend?
Get it together with the new
PETER FRAMPTON
Who says pop stars are poofs?
Tell your future in the cards
PLUS ✻ How to keep your cool
Knock out fashions
Instant beauty looks for you
GET IT NOW!

HUMBLE PIE EXPECTED TO GET KNOCKED



STEVE MARRIOTT in action, face screwed up in typical pose, and right HUMBLE PIE relaxing (l to r) JERRY SHIRLEY, Marriott, GREG RIDLEY and PETER FRAMPTON.

'Will people PLEASE stop calling us a supergroup' pleads Steve

By NICK LOGAN

MARRIOTT cottage — with its white walls and black beams a greetings card scene come to life — is half 15th Century, half 19th. Its master, on the other hand, is a good bit in advance of the 20th as he stomps about his domain in a long white nightshirt looking like a hip version of Wee Willie Winkie.

So it was that I found Steve, with his lady wife Jenny and drummer Jerry Shirley, on a sunny Monday afternoon at the bizarre Marriott outpost in Essex, after a drive out in a limousine laid on by Immediate.

A hit single, a successful album and several eventful gigs — not to mention a couple of controversies over comparisons and unfortunate labels — have passed through the lives of Humble Pie since my last visit.

"People have accepted us far quicker than we thought they would," said Steve as we climbed the winding stairs to a room in the 15th Century half of the cottage and talked over the sounds of Booker T and the MGs — ("The Small Faces one and only influence").

"I expected a bigger slagging than we got, simply because the Press had built us up and the public would want to pull us down. But they certainly accepted what we were playing on record.

"Let's face it, 'Natural Born Bugie' was never intended as a serious mind blow. But if they pick up on that then we stand a good chance of doing whatever we want to do in future.

"It wasn't a commercial single. We put it out because we liked it. We had 'Bugie' and a real moody one that would have showed what we were capable of. We chose 'Bugie' because it was fun; just a rock along thing inspired by Chuck Berry.

"PEOPLE HAVE SAID THAT THEY EXPECTED SOMETHING A LITTLE MORE ORIGINAL FROM US, AND THERE IS SOME JUSTIFICATION FOR THAT," HE WENT ON. "THE NEXT ONE WILL BE MORE ORIGINAL.

"The only thing I get upset about is people's ignorance. Like the guy in the Equals who said he played our record and 'Get Back' together and it was the same chords.

"How narrow minded can you get? All Chuck Berry things were the same three chords, just used in a different format. It is ignorance like that which just hangs me up.

"You only have to listen to Chuck Berry or Bill Black to realise that the Beatles weren't the first to use those chords and won't be the last. People will be doing them ten years from now because they are good sounds.

"Vindictive people and those who should know better are a drag. People who criticise objectively I don't mind."

Jenny appeared with orange juice for all and Steve continued: "The point of 'Natural Born Bugie' was that it didn't lay any schmaltz. It was rock and roll straight down the line.

"PERSONALLY I DON'T THINK IT WAS ANYTHING LIKE 'GET BACK,' MORE A DIRECT NICK FROM 'LITTLE QUEENIE' AND I CAN'T OWN UP ANY MORE THAN THAT.

"But we never took the song that seriously. It just came to me, as I was sitting on the toilet playing my guitar, as a Chuck Berry thing for a back track that sounded great. I literally wrote the words in ten minutes. They're nothing and the top line is rubbish. But the back track is great and that's more important to me than the vocal track."

Jenny reappeared. "Won't be a minute, there's a guy at the door wants to give me a writ," said Steve as he left.

Jerry upset

Jerry is as upset as the others over the way the 'supergroup' tag has been hung on Humble Pie, feeling that the public's reaction will be to demand: "What the hell's this unknown drummer doing in a so-called supergroup?"

Steve, on his return, had this to say: "Will these people PLEASE stop writing in and saying Humble Pie is not a supergroup because we KNOW we are not.

"But just as bad," he added with the air of a man banging his head against a wall, "are the ones who write in and reply, 'Oh yes they ARE a supergroup.'"

We moved on to the subject of Humble Pie's recently-completed first gigs on the Continent. "The first, in Belgium, was a bad one," said Steve, "and I won't make any excuses. It shook our confidence a bit to put it mildly.

"But we had some later which were really nice. It proved our band in those countries anyway. We came away thinking 'Yes, Yes' whereas in Belgium it was 'No, NO, NO!' By the time we finished in Germany we were playing really well."

For the group's British tour next month they promise something away from the now virtually dead package format. "Quality not quantity is the aim," said Steve. "We will certainly try to make it both entertaining and different."

Nearing completion — though release will be a couple of months away — is the second album which, say Steve and Jerry, is a lot more produced than the first—"A little more contrived but a lot more relaxed." Jerry and Greg Ridley have made writing contributions and there are only two electric tracks, the rest being acoustic with the group switching round on instruments.

"We experimented a little more," said Steve. "For instance I play drums and Peter plays drums. Jerry plays piano on some tracks; Greg sings more. That way you get a different feeling from the way each person approaches the instrument.

"Pete plays nice drums."

"Steve plays nice drums," said Jerry.

"Jerry plays nice piano," said Steve.

"There's more clarity on it than the first," continued Steve. "People criticised that for being muzzy but it was meant to be that way because it was like a live thing. We just rehearsed in the hall, rehearsed in the studio and recorded. There's more recording technique on the second.

Unrepresentative

"Again the first was not representative of what we are doing now, more of what we had done because it took a long time to get it out.

"I AM REALLY PLEASED WITH THE SECOND ALBUM, MUCH MORE THAN THE FIRST."

Before leaving I was played several tracks from the album but can't reveal any more about its contents as I was asked not to until it's ready for public hearing.

I would just say that my first visit to hear Humble Pie rehearsing in the village hall near Steve's home left me with a buzz of enthusiasm for what they were doing. Hearing the second album did even more.

DAVID RUFFIN
I've Lost Everything I've Ever Loved
Tamla Motown TMG711

J. J. BARNES
Baby, Please Come Back Home
Stax STAX130

THE MOOD MOSAIC
A Touch Of Velvet—A Sting Of Brass
Columbia DB8618

GRIFFIN
I Am The Noise In Your Head*
*Produced by Alan Price
BELL BLL1075

HAIRBAND
Big Louis*
(The band from the Musical 'HAIR')
*Produced by Alan Price
BELL BLL1076

RAY CHARLES
We Can Make It
STATESIDE SS2155

BILL DEAL & THE RHONDELS
What Kind Of Fool Do You Think I Am
MGM 1488

BOBBIE GENTRY
Touch 'Em With Love Capitol E-T/E-ST155
. . . includes her current hit!

DON PARTRIDGE
EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD
Going To Germany
Columbia DB8617

CARLA THOMAS
Unyielding
Stax STAX131

VINCE HILL
Little Bluebird
Columbia DB8616

ALBERT KING
Years Gone By Stax SXATS1022

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

At home with sounds of love star Jane

Above: Could it be that Victoriana is coming back? That phonograph really works and JANE seems miles away. It seems an odd device to play an LP on, though. No, she's not her weird-shaped wardrobe.

IT'S all very well to have a public image of a fun-loving, "anything goes" girl about town, but in private life things can be very different. As in the case of the delectable Jane Birkin whose record "Je T'aime . . . Moi Non Plus" is at No 2 in this week's NME chart.

Home pictures by STUART RICHMAN

words: RICHARD GREEN

People probably think of her as being exactly like the girl on the record, but I found her very different when I called round to her house very near Chelsea Embankment. She was in the throes of organising furniture and accessories and, at the same time, coping with her three-year-old daughter, Kate, by her marriage to John Barry.

We sat on cushions on the floor drinking coffee, while Kate made pies out of milk and sugar, and talked about pop music, books and films. Like any girl of twenty-two, Jane is interested in this type of thing but can also speak very seriously on subjects like morality, censorship and obscenity — three things she has had a lot of time to think about since the controversy over the record.

Her house is fairly large and furnished in a modern manner with things like an ancient phonograph, a confessional-type wardrobe, a huge bed and crammed bookshelves. The colours blend and tend to be bright — a complete contrast to Serge Gainsbourg's Paris home which is almost entirely black!

"We have a lot of completely opposite tastes but we get on so well together, it's odd really," Jane admitted.

Huge plastic tigers littered the back garden (there is no front garden) and Jane finds them "lovely." She laughs a lot at all sorts of things and doesn't really match up to her moody, come-hither promising sales.

Really she's the sort of girl seen in all those swinging London films but with a serious head on her shoulders.

The sort of pose we're used to seeing JANE in (top), as befits her record, is poles apart from her home life. One of a pair of toy tigers gets the cuddly treatment (bottom left) and (bottom right) Jane chooses from large selection of books.

CHICKEN SHACK FULL OF CLUCKING SOUNDS

STAN WEBB was grinning evilly as he strode into a pub. but no maniacal deeds were going through his mind, he was just dead chuffed about the promising sales of Chicken Shack's new single "Tears In The Wind."

By RICHARD GREEN

Stan wrote the number a few weeks ago. "There's a bit of a strange story there, actually," he volunteered. "We were rehearsing and I was playing this riff and I thought 'that's rather nice,' so I started working on it.

"The others sort of joined in and we got a tune written. I wrote the words a week later and we went and recorded it. We hadn't really got a single at that time, so this just fitted in nicely."

Apart from the single, there's a new Chicken Shack LP called "Hundred Ton Chicken" which is the first time the group has done an album without accompaniment.

"This is our third album, first one without Christine," Stan revealed. "We did it just after she left. We did the first one in two days, the second in three and this one took three weeks on and off.

"The next one's gonna be great. We're doing it with a big band called . . ." Having completely forgotten the name of the band, Stan yelled the length of the bar to his Liverpudlian publicist and asked what band it was. "It's the National Jazz Youth Orchestra, twenty piece," shouted young Mr Bill Harry.

"Yeah, that's it," Stan agreed as though he'd known it all along. "We want to do a concert with a big band at the Albert Hall or the Festival Hall or somewhere like that so that we can do jazzy blues — things like 'Let The Good Times Roll.'

"It'll be the group, then the band with the group. I want to get the Dudley Moore Trio, Family and Chris Barber for the first half, a good cross-section. We'll see how that goes, if people like it, and then maybe add a full-time brass section to the group.

"We want to get a feel like Ray Charles, that sort of thing, with the band working with the brass instead of the brass just backing as it usually is."

Chicken Shack should have gone to America for the group's first tour a month ago but there wasn't a record out and all sorts of agency problems arose.

"We're gonna wait and see what happens to the single here before we go to there," Stan told me. "We don't want to go, then find the single going up high and people saying 'where are they?' As long as we get the promotion done first it'll be okay I suppose.

"I'm a bit worried about the violence there, though. I shall stay locked in my hotel room watching TV when we're not working. It's the getting there, when we get there I'll be able to find out.

"I think we can do a storm there. I think it's more the way it's put over, it's gonna knock a lot of people about — leaping about the stage doing our brains in."

CHICKEN SHACK (left to right): bass guitarist ANDY SILVESTER, drummer DAVE BIDWELL, STAN WEBB and organist PAUL RAYMOND.

Half-time was signalled by the cry "empty your glasses now, please, it's well after time." So we adjourned to a fashionable Wardour Street club.

"I'm spending half my life up here," Stan opened. "Every night, I threaten to go home and get an early night and I finish coming here."

Ah, it's a great life if you don't weaken. However, seeing Lee Jackson at the bar reminded Stan of a gig at the Marquee the other day.

"Keith Emerson played organ and Lee was on bow bass," he pointed out, the grin of satisfaction reappearing on the battered countenance.

"We did 'It'll Be Me' and the audience went wild, it was the best night at the Marquee for ages apparently.

"It was good for both groups because it made people realise that two very different groups can get together and do a nice thing."

Which is a nice musical event. But, of course, Stan being Stan there had to be something else. He added, at this stage shaking with laughter: "Oh, and we had champagne on stage. Some guy jumped up and gave it to us and we were popping the corks all over the place. What a laugh!"

More good music from Burt Bacharach

Reach Out

AML908(M)–AMLS908(S)
at his versatile best

Make It easy On Yourself

including 5 great tracks from the hit musical 'Promises, Promises' penned by Bacharach

AMLS938(S)

A&M RECORDS

PEDDLERS: FIFTEEN ABORTIONS BEFORE BIRTH

says RICHARD GREEN

and then it cost them £800!

FIVE years ago, three confident young men walked into a recording studio and cut a fantastic swinging version of "Let The Sun Shine In." Fifteen singles later, when the trio had just about given up hope of ever getting a big hit, "Birth" made the NME chart — and it cost £800 to plug it just once!

It had been some time since I'd seen the Peddlers so I jumped at the chance to go to Dunstable's Cesars Palace to watch them in cabaret.

Drummer Trevor Morais was his usual wise-cracking self and greeted me with: "I'm a star now, be careful what you say to me."

In fact, the Peddlers are anything but big time though with the kind of reputation they have and their sort of success they could well afford to be. We sat on low stools, attempted to wedge our knees under a drink-laden table and talked about the Peddlers' story.

5th album

"This is our fifteenth single and now our fifth album," he began. "Nowadays, we're really only making albums and leaving it to the record company to pick singles.

"We were in Munich when 'Top Of The Pops' phoned up and said they wanted us for the show. I didn't believe it — I wanted to go out and buy a big floppy hat and all hippy gear!

Trumpet tricks from PEDDLERS (l to r) TREVOR MORAIS, ROY PHILIPS and TAB HUNTER.

"We had to charter a plane to fly to London and back for the show, then we've got a publicist who costs a bomb, and there's a plugger and all sorts of things. In the end, it cost us eight hundred pounds just for that show."

Over the years, the Peddlers have been earning roughly £300 a week each and Trevor says: "As long as you're working and you're on the road it's okay. I'd hate to be in the position of being a great big star and not work."

Of the group's earliest days together, Trevor recalled: "After six months of being together we made "Let The Sun Shine In' and it got straight in at number 49. We went to a pub and got drunk. The next week it dropped out and we went back to the pub and got drunk again!"

But didn't they tend to get despondent when single after single failed?

"If you took singles very seriously after the amount we've done, you'd go out of your mind," Trevor replied. "we just go on doing our job and seeing what happens.

"All we're trying to do is advance all the time and not get stereotyped. We try to be as original as possible with the arrangements. If we didn't people would say 'Oh yeah, that's the Peddlers, they play that way,' and we try to keep changing so that doesn't happen."

"Birth," which, to my mind, is quite one of the best singles so far this year, was written by organist vocalist Roy Philips who had been watching the news on TV

"He saw the Vietnam war, then the Dublin business and then wrote it," Trevor explained. "We were going into the studios the next day, so we did it."

Later, Roy joined us at the table and revealed his thinking behind the writing.

"It's not meant to have any deep message, it's just a way of saying 'look, we're one family, if there's a God why does he let all this sort of thing happen?'" he pointed out.

Which is bound to spark off some kind of argument about the pro's and con's of religion, but there we are.

It was time for the Peddlers to go on stage. They began with Charlie Chaplin's "Smile," one of my all-time favourites. There's an obvious comparison between Roy and Ray Charles, but Roy's tone is lighter, his humour is broader and his playing less involved, And the way he clips his words is very much his own style.

Tab Martin, who looks like England and West Ham captain Bobby Moore, sits with his bass upright in his lap, rarely showing any expression, just playing well, and Trevor wears an Indian medallion round his neck and is very, very together. Musically, they are about as tight as one could wish.

They also played "People" which swung like mad and the most original and dramatic version of "By The Time I Get to Phoenix" I've heard. "Birth" was moving and got a lot of applause at the beginning.

Trevor went into a long patter routine, concentrating mainly on "camp" jokes and at the end told people "Don't forget — a friend in need is a pest." Earlier he had joked: "We left the Philips label because they were going to change our album name to 'Failed Hits'!"

Involved

The show closed with a long and involved version of "Somewhere Over The Rainbow" and it's hard to see how the audience could have been more responsive. Tab, who was anxiously awaiting the arrival of a baby, dashed off and Roy rejoined me.

He confirmed what Trevor had said earlier with: "The only time I get uptight is when we're not booked. People who get straight into the chart every time with every single are lucky. Good luck to them."

It makes a change to hear something like that said without a hint of malice or grudging. It'd be nice to think that the Peddlers won't have to wait another five years for their next hit, too.

Perhaps "Birth" will draw a lot more attention to an act that, while not needing more work, could well do with a few hits if only to enable more people to enjoy it.

NEXT WEEK

TOM JONES

Super pictures and facts on Britain's top singing star

SOUNDS NICE, TIM MYCROFT (left) and arranger PAUL BUCKMASTER.

Instrumental Love-in

THERE can be little doubt that the Jane Birkin-Serge Gainsbourg BBC-banned record has been helped up the chart by the continual broadcasting of the instrumental version, "Love At First Sight," by Sounds Nice which joins its "naughty predecessor in the NME's best-selling list this week.

Disc jockey and record promotion man Tony Hall had been eager for some time to record Gun's organist Tim Mycroft and while attending the Antibes festival, he heard "Je T'Aime" and decided that would make a good vehicle for Tim's talent.

He asked Paul Buckmaster to write a new arrangement and strings, guitars and drums were added at the resultant recording session.

At that stage, there was no name for the group, but when Tony played the record to Paul McCartney, the Beatle exclaimed: "Sounds nice" and that was adopted as the title.

An admirer of Jimmy Smith, Tim left Gun last July to concentrate on writing at his Bournemouth home. Twenty-one-year-old Tim used to play piano with the Freewheelers and met Gun during a Continental tour in Hamburg.

Paul composes both classical and pop numbers and is a former member of the Third Ear Band. He also arranges and plays cello and is responsible for the arrangements on David Bowie's excellent new single, "Space Oddity."

The third member of the Sounds Nice "team" is record producer Gus Dudgeon who has supervised discs by Locomotive, the Bonzo Dog Band and David Bowie.

Sounds Nice is to stay as a unit for further recordings and Tony Hall explains: "The concept behind the group is to fill an overlarge gap in the music scene by creating instrumental albums with a difference." — **RICHARD GREEN.**

A haunting new single by
ESTHER OFARIM

SATURDAY NIGHT AT THE WORLD

BF 1807

PHILIPS

PHILIPS

TOP SINGLES REVIEWED BY DEREK JOHNSON

POP-CLASSIC HIT FOR FLEETWOOD

FLEETWOOD MAC: ✱ Oh Well (Reprise).

NICK LOGAN previewed this disc in his Fleetwood Mac feature a fortnight ago, and I can only reiterate what he said then. It's a record of startling contrasts—assaulting your ears at the outset, then suddenly switching to a charming Spanish guitar theme with a flamenco quality.

The first part is really shattering — a wild pulsating rocker that storms along like something from the early Stones repertoire. Then it merges into the delicious pseudo-classical guitar solo, with recorder obligato.

Apart from a couple of brief unaccompanied vocal breaks in the rock section, it's virtually all instrumental.

A double-sided item, with the contrast occurring about half-a-minute from the end of the first side. I feel it would have been better to terminate the first part at the end of the frenzy, and confine the guitar theme exclusively to the flip—because the two sections, both brilliant of their kind, are in no way related to each other.

FLEETWOOD MAC (l to r) PETER GREEN, DANNY KIRWAN, MICK FLEETWOOD, JEREMY SPENCER and JOHN McVIE

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

Leapy keeps searching

LEAPY LEE: † Someone's In Love (MCA).

STILL searching for for a hit follow-up to "Little Arrows," Leapy Lee has chosen a bouncy ballad with a romantic lyric, penned by the successful team of Marty Wilde and Ronnie Scott.

It's gay and bubbling, and the happy-go-lucky lyric will enable infatuated teenagers to self-identify.

Leapy's delivery is appealing and personable, and he's backed by a bustling orchestral scoring, with tambourine to accentuate the beat.

The chorus, which he dual-tracks, is fairly catchy—though, with all due respect to the composers, I don't think it has the magic quality or the compelling insistence of his solitary hit.

COUNTRY JOE & THE FISH: Here I Go Again (Vanguard).

● Lilting waltz-time and a sentimental reflective lyric are mainly responsible for this number sounding surprisingly corny. Though admittedly, the resonant steel guitars supply a dash of Nashville authenticity.

A hummable tune makes this disc very easy-on-the-ear. But it could just as easily be an Irish showband as Country Joe.

Three oldies get 69 sound

STATUS QUO: † The Price Of Love (Pye).

THIS Everley Brothers smash hit is worth reviving, because it made its original impact before many of today's disc-buyers were interested in pop. It always was a good song, and it still is.

But gone is the basic country feel, and in its place we have a raucous r-and-b sound, with reverberating guitars, wailing harmonica and pulverising beat.

Status Quo belts out the vocal in uninhibited style, and the overall effect is quite shattering. My own feeling is that it's all a bit too strident and supercharged, but then I still have a strong affection for the original.

ESTHER OFARIM: Saturday Night At The World (Philips).

● Much as I admire her as an artist, I don't regard Esther Ofarim as a logical Chart entrant. The two hits she scored with Abi clicked because of their novelty gimmick content.

This solo offering is, however, serious to the point of poignancy.

A Mason Williams song with a fascinating lyric, it's beautifully delivered in those crystal-clear Ofarim tones.

The backing is typically Continental—lilting oom-pah rhythm and accordion. Thoroughly enchanting, but probably not a hit.

VINCE HILL: †Little Bluebird (Columbia).

Following in the footsteps of Solomon King and Donald Peers, Vince Hill has taken a well-known classical melody and adapted it to the pop idiom. In this case it is Schubert's "Serenade"—and if that title doesn't mean anything to you, I guarantee that you'll recognise the evergreen melody.

It's a haunting tune, and the treatment is both flowing and tasteful, while Vince's rendition is as impeccable as ever.

Unlike the last "classical" hit, Peers' "Please Don't Go," it isn't presented in sing-along style. And the more classy approach may hinder its chances.

Nina, Jose sing the Bee Gees

JOSE FELICIANO: And The Sun Will Shine (RCA).
NINA SIMONE. † In The Morning (RCA).

I'VE lumped these two discs together because they're both written by the Bee Gees. Jose Feliciano has chosen one of the group's most beautiful compositions, and he gives it a full blooded big-belt treatment, backed by velvety strings and his own scintillating guitar work.

Maybe it's an illusion, but at times he even sounds like Barry Gibb! But I felt that the soul approach—in which Jose breaks the note, and virtually wanders through an octave while still hanging on to the same syllable—was a little too contrived for such a delicate song.

Nina Simone deftly moulds the other Gibb song to her own distinctive brand of soulful jazz. Supported by her own rhythmic piano, the rich-voiced Nina swings through the lyric with heartfelt conviction.

SIMONE HAS EDGE

The backing orchestra is badly balanced, but it's an in-person performance, and the audience reaction provides ample compensation.

Either of these two discs could make the grade, if given the works by Radio 1—and I would think Ninia's has the slight edge in mass appeal.

DON PARTRIDGE: Going To Germany (Columbia).

● It's difficult to understand why Don Partridge is so wildly enthusiastic about the prospect of going to Germany. At any rate, he clearly has a ball singing this lively bouncer.

It's actually a traditional song, which Don has adapted to his familiar one-man-band cycle. Which means, of course, that there's a crashing thump beat and a harmonica interlude.

Quite a catchy tune, and certainly a happy-go-lucky feel to it. Even though it's in the same pattern, it doesn't quite measure up to the standard of "Rosie." As a Chart prospect the odds are 2-1 against.

DON PARTRIDGE

RASCALS: †Carry Me Back (Atlantic).

● The Rascals are in fervent revivalist mood for this stirring finger-popping number.

Has a strong gospel flavour, specially in the inspired impassioned chorus.

Add to this a scorching brass section, swinging piano and chugging beat, and you've got a disc that generates excitement and a stimulating atmosphere. Hallelujah!

HEATHMORE: †For The Rest Of My Life (Pye).

● Great things were expected from Heathmore when his first single was issued. It didn't happen, but at least he gave us a warning of better things to come.

This is a powerful mid-tempo ballad, very dramatic in the verses, and erupting into a palpitating chorus with a sing-along quality.

The belting projection is encased in a massive orchestral scoring. Extremely commercial. With plugs, it could happen.

CARLA THOMAS: Unyielding (Stax).

● With the possible exception of Aretha Franklin, Carla Thomas has few equals in the soul category. And this is a super showcase for her.

Backed by a throbbing beat, biting brass and dancing strings, she doesn't let up from start to finish.

It's a fiery, attacking performance—and full credit to her, because the total absence of any recognisable melody line makes it a very difficult song to sing.

This is scorching, blistering soul—and, as such, not everyone's cup of tea.

O. C. SMITH: Daddy's Little Man (CBS).

● I have a little boy myself, and I can be as sentimental as the next guy when it comes to children's songs. But I must confess that sugary titles like this make me puke!

This is the story of a chap who's split from his wife, and he's meeting up with his young son for the first time in months. A real tear-jerker, issued in conjunction with Kleenex, I should think!

The only thing that makes it palatable is O. C. Smith's intense and soulful styling, coupled with the crisp backing.

DAVID RUFFIN: I've Lost Everything I've Ever Loved (Tamla Motown).

● The second solo single from David Ruffin (Jimmy's brother), who was formerly lead singer with the Temptations.

A mid-tempo rhythmic ballad, its hoarsely and passionately rendered, with an unmistakable Tamla backing in which the heavily-accentuated beat is prominent.

Chanting support makes it sound rather like a Temptations disc. Great for dancing, but the weak-ish material may prove a let-down.

TONY BENNETT: I've Gotta Be Me (CBS).

● Anything Tony Bennett does is okay by me—in my opinion, he's in a class of his own. But, of course, class doesn't necessarily mean commerciality!

In recent years, all his hits have been slow ballads. But this is a sophisticated swinger with a punchy Basie-like backing.

Comes from the show "Golden Rainbow." Polished and immaculate. It's a peach of a disc—but lacking the instant appeal that hits are made of.

TEN YEARS AFTER

SSSSH
the new album
SML 1052 DML 1052
DERAM
12 Stereo or Mono L.P. Deram Records Decca House Albert Embankment London SE1

MELLOW FRANK, BUT NOT TOO HOPEFUL

FRANK SINATRA: † Love's Been Good To Me (Reprise).

NOW that he's in his fifties, Frank Sinatra's voice isn't what it used to be. But as long as he sticks to the softer ballad material, which doesn't take too strong a toll on his range and pitch, the master touch is still clearly in evidence — as on this flowing introspective ballad.

Comes from his new album of Rod McKuen songs, and is a beautiful piece of nostalgic writing, well suited to the Guvnor's mellow tones.

The gentle beat, imaginatively-scored strings and tinkling clavioline offset the mood of the song to perfection. It's a haunting song, expertly handled—but it isn't nearly as commercial as "My Way."

And whereas I was one of the only reviewers to tip Frank's last single for the Chart, I can't be too optimistic about this one.

POTTED POPS

Brazilian enchantress **Elis Regina** shows us what the samba is all about in her electrifying treatment of the sizzling "Zazueiro" (Philips) . . . A pleasantly reminiscent lyric, a catchy tune swinging organ and bouncy beat are the features of "Angelina" (Polydor) by **Styvar Manor** . . . The jerk-beat soul item "Compared To What" (Atlantic) receives a smouldering work-out from sultry-voiced **Roberta Flack** . . . First release on the Penny Farthing label is a poignant ballad titled "Taking The Heart Out Of Love," delightfully handled by the **Magic Valley** group, aided by a glowing backing . . . **Don Fox** revives the oldie "Once In A While" (B & C) in sing-along style, which makes for very smooth and relaxing listening . . . "Son Of A Lovin' Man" (Page One) is a rip-roaring up-beat number, which America's **Buchanan Brothers** treat in spirited soul style . . . Throbbing bongos, tambourine and soaring strings supply added sparkle to **Linda Scott's** peppy version of the driving "The Composer" (CBS) . . . The exhilarating and highly dramatic theme from the film "Battle Of Britain" is performed by composer **Ron Goodwin's** orchestra on United Artists . . . **Al Wilson's** irresistible "Jodi" (Liberty) has a Creedence Clearwater feel about it, which isn't surprising as it was written by the Revival's John Fogerty . . . There's a good wholesome sound, both vocally and instrumentally, on the beat-ballad "Mr Boyd" (DJM) by **Argosy**, but the material could have been stronger.

Catchy one from LJB

LONG JOHN BALDRY: † Wait For Me (Pye).

YOU never know with Long John Baldry, do you? A couple of his discs have been smashes, while others have passed unnoticed. Well he's off to a good start with this one because it was penned by Jackie Trent and Tony Hatch.

One of those sentimental ballads with a beseeching lyric which, as the title implies, is tailor-made for "Family Favourites."

The verses are subdued, with tinkling piano supplying a country tinge — then it erupts into the expansive chorus, which is so catchy you simply can't help singing along with it. Receives a suitably imploring treatment from the fruity voiced LJB. Chart potential, I would think.

JIMMY YOUNG: You, No-One But You (Polydor).

● Jimmy Young is shrewd enough to realise that the recipe for commerciality consists of an attractive melody, set to a sing-along treatment.

Here we have a bright little tune, given a toe-tapping beat, with a backing group lustily joining in the whistleable chorus. JY's many fans will lap it up, but I doubt if the kids will go for it.

DAVID GARRICK: Poor Little Me (Pye).

● A bouncy finger-clicker with a compulsive and highly contagious beat. David Garrick handles the cute lyric in engaging personality style, with a group spiritedly answering him back at the end of each line. The busy all-happening backing completes a bubbling blues-chasing disc. But I doubt if it's original enough to succeed.

NO MULES FOOL
FAMILY
October 3rd

GO FOR THESE!

Strong, plaintive ballad from that top U S group . . .

COUNTRY JOE & THE FISH
Here I Go Again VA3

First solo record from that big-talent artist . . .

ESTHER OFARIM
Saturday Night at the World BF 1807

Catchy, humorous number put over with verve by . . .

LEVITY LANCERS
Oh Play That Thing MF 1131

VANGUARD PHILIPS mercury

NME TOP 30

LAST WEEK	THIS WEEK	(Week ending Wednesday, September 24, 1969)	WEEKS IN CHART	HIGHEST POSITION
1	1	BAD MOON RISING....Creedence Clearwater Revival (Liberty)	6	1
4	2	JE T'AIME . . . MOI NON PLUS Jane Birkin & Serge Gainsbourg (Fontana / Major Minor)	6	2
2	3	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	6	2
10	4	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	4	4
5	5	NATURAL BORN BUGIE.....Humble Pie (Immediate)	7	5
3	6	IN THE YEAR 2525.....Zager & Evans (RCA)	8	1
6	7	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla Motown)	9	3
9	8	GOOD MORNING STARSHINE.....Oliver (CBS)	7	8
7	9	VIVA BOBBY JOE.....Equals (President)	8	6
27	10	A BOY NAMED SUE.....Johnny Cash (CBS)	2	10
17	11	THROW DOWN A LINE Cliff Richard & Hank Marvin (Columbia)	3	11
28	12	HARE KRISHNA MANTRA.....Radha Krishna Temple (Apple)	2	12
8	13	MY CHERIE AMOUR.....Stevie Wonder (Tamla Motown)	11	3
19	14	IT'S GETTING BETTER.....Mama Cass (Stateside)	5	14
11	15	HONKY TONK WOMEN.....Rolling Stones (Decca)	12	1
19	16	PUT YOURSELF IN MY PLACE..Isley Brothers (Tamla Motown)	4	16
18	17	BIRTH .....Peddlers (CBS)	3	17
12	18	SAVED BY THE BELL.....Robin Gibb (Polydor)	12	2
13	19	CLOUD NINE .....Temptations (Tamla Motown)	5	13
16	19	MAKE ME AN ISLAND.....Joe Dolan (Pye)	13	5
26	21	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	2	21
15	22	MARRAKESH EXPRESS.....Crosby, Stills & Nash (Atlantic)	4	15
30	23	SOUL DEEP .....Box Tops (Bell)	2	23
25	24	WET DREAM.....Max Romeo (Unity)	15	17
24	25	LAY LADY LAY.....Bob Dylan (CBS)	2	24
●	26	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	1	26
●	27	I SECOND THAT EMOTION.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	1	27
22	28	CLEAN UP YOUR OWN BACK YARD.....Elvis Presley (RCA)	4	19
23	29	EARLY IN THE MORNING.....Vanity Fare (Page One)	9	7
14	30	CURLY .....Move (Regal Zonophone)	9	10

Britain's Top 20 LPs

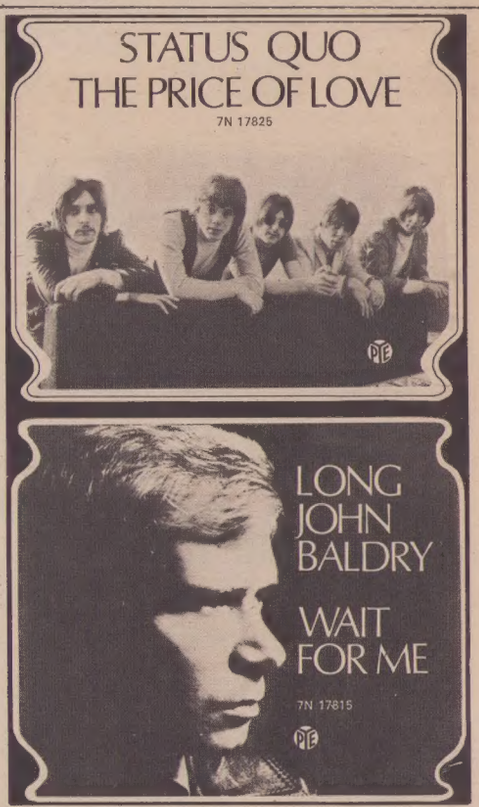
1	1	AT SAN QUENTIN.....Johnny Cash (CBS)	7	1
2	2	BLIND FAITH .....(Polydor)	3	2
3	3	STAND UP.....Jethro Tull (Island)	9	1
14	4	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	2	4
10	5	NASHVILLE SKYLINE.....Bob Dylan (CBS)	18	1
4	6	NICE .....(Immediate)	4	4
6	7	HAIR .....London Cast (Polydor)	34	3
11	7	2001 SPACE ODYSSEY.....Soundtrack (MGM)	17	2
5	9	FROM ELVIS IN MEMPHIS.....Elvis Presley (RCA)	7	2
●	10	BEST OF GENE PITNEY.....(Stateside)	1	10
7	11	ACCORDING TO MY HEART.....Jim Reeves (RCA)	14	2
8	11	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	24	4
13	13	LOOKING BACK .....John Mayall (Decca)	5	10
●	14	CLOUD NINE.....Temptations (Tamla Motown)	1	14
●	15	SONGS FOR A TAILOR.....Jack Bruce (Polydor)	1	15
●	16	THIS IS TOM JONES.....(Decca)	13	1
●	17	FUNNY GIRL.....Soundtrack (CBS)	1	17
16	18	THE WORLD OF VAL DOONICAN.....(Decca)	35	4
●	18	BEST OF CLIFF RICHARD.....(Columbia)	10	5
●	18	BEST OF THE SEEKERS.....(Columbia)	40	1

VIC LEWIS
presents
ONLY CONCERT APPEARANCE
of
JOSE FELICIANO
LONDON PALLADIUM
SUNDAY, OCTOBER 5th, at 8.15 p.m.
Tickets: 42/-, 35/-, 17/6, 12/6
available from the London Palladium Box Office

THE Original Version
'JE T'AIME... MOI NON PLUS'
JANE BIRKIN & SERGE GAINSBOURG
is available only on
Major Minor
MM645

KAREN YOUNG
NOBODY'S CHILD
MM625

MAJOR MINOR RECORDS Limited
58/59 Great Marlborough Street, London, W.1



FIVE YEARS AGO

TOP TEN 1964 Week ending Sept 25

1 1 I'M INTO SOMETHING GOOD Herman's Hermits (Columbia)
6 2 WHERE DID OUR LOVE GO Supremes (Stateside)
3 3 RAG DOLL Four Seasons (Philips)
5 4 I WOULDN'T TRADE YOU FOR THE WORLD Bachelors (Decca)
10 5 OH, PRETTY WOMAN Roy Orbison (London)
2 6 YOU REALLY GOT ME Kinks (Pye)
7 7 I WON'T FORGET YOU Jim Reeves (RCA)
4 8 HAVE I THE RIGHT Honeycombs (Pye)
9 9 AS TEARS GO BY Marianne Faithfull (Decca)
11 10 THE WEDDING Julie Rogers (Mercury)

10 YEARS AGO

TOP TEN 1959 Week ending Sept 25

1 1 ONLY SIXTEEN Craig Douglas (Top Rank)
2 2 LIVING DOLL Cliff Richard (Columbia)
3 3 HERE COMES SUMMER Jerry Keller (London)
4 4 LONELY BOY Paul Anka (Columbia)
5 5 MONA LISA Conway Twitty (MGM)
6 6 CHINA TEA Russ Conway (Columbia)
13 7 'TIL I KISSED YOU Everly Brothers (London)
9 8 HEART OF A MAN Frankie Vaughan (Philips)
8 9 SOMEONE Johnny Mathis (Fontana)
6 10 LIPSTICK ON YOUR COLLAR Connie Francis (MGM)

15 YEARS AGO

TOP TEN 1954 Week ending Sep 24

1 1 THREE COINS IN THE FOUNTAIN Frank Sinatra
2 2 CARA MIA David Whitfield/ Mantovani (Decca)
6 3 MY FRIEND Frankie Laine (Philips)
4 4 HOLD MY HAND Frankie Laine (Philips)
3 5 LITTLE THINGS MEAN LOT Kitty Kallen (Brunswick)
5 6 SMILE Nat "King" Cole (Capitol)
11 7 GILLY - GILLY - OSSENFEFFER-KATZENELLEN-BOGEN-BY-THE-SEA Max Bygraves (HMV)
7 8 IDLE GOSSIP Perry Como (HMV)
9 9 BLACK HILLS OF DAKOTA Doris Day (Philips)
8 10 SECRET LOVE Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, September 23, 1969)

Last This Week

1 1 SUGAR, SUGAR, Archies
2 2 HONKY TONK WOMEN, Rolling Stones
4 3 EASY TO BE HARD, 3 Dog Night
15 4 LITTLE WOMAN, Bobby Sherman
7 5 JEAN, Oliver
6 6 I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
3 7 GREEN RIVER, Creedence Clearwater Revival
10 8 THIS GIRL IS A WOMAN NOW, Gary Puckett
9 9 I CAN'T GET NEXT TO YOU, Temptations
11 10 EVERYBODY'S TALKIN', Nilsson
5 11 GET TOGETHER, Youngbloods
12 12 WHEN I DIE, Motheriode
13 13 A BOY NAMED SUE, Johnny Cash
17 14 CARRY ME BACK, Rascals
16 15 OH WHAT A NIGHT, Dells
19 16 I'M GONNA MAKE YOU MINE, Lou Christie
14 17 HURT SO BAD, Lettermen
20 18 SHARE YOUR LOVE WITH ME, Aretha Franklin
— 19 SUSPICIOUS MINDS, Elvis Presley
21 20 HOT FUN IN THE SUMMERTIME, Sly and the Family Stone
22 21 THAT'S THE WAY LOVE IS, Marvin Gaye
24 22 WHAT KIND OF FOOL DO YOU THINK I AM, Bill Deal and Rondells
8 13 LAY LADY LAY, Bob Dylan
18 24 KEEM-O-SABE, Electric Indian
30 25 SUGAR ON SUNDAY, Clique
25 26 SOUL DEEP, Box Tops
26 27 PUT A LITTLE LOVE IN YOUR HEART, Jackie De Shannon
29 28 WHAT'S THE USE OF BREAKING UP, Jerry Butler
27 29 I'D WAIT A MILLION YEARS, Grass Roots
— 30 MAKE BELIEVE, Wind

Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS
New Musical Express
112 STRAND, LONDON, W.C.2
Phone (for all Depts.) 01-240 2266 (10 lines) | Cable address: Newmusex, London
NEW YORK: June Harris, 315 West 57th Street, New York N.Y. 10019 Phone: PL-7 6306
HOLLYWOOD: Ann Moses c/o Tiger Beat, 1800 N. Highland Avenue, Hollywood, Calif. 90028. Phone: Hollywood 7-3111
© IPC Magazines Ltd. Reproduction of any material without permission is strictly forbidden

IVOR NOVELLO AWARDS '70

British plan for Oscar-like show

NEXT year's Ivor Novello Awards will — for the first time since their inception in 1956 — be presented as a major entertainment event. They will be staged at London's Talk Of The Town on Sunday, May 10, and will be televised live. Television Recordings Ltd. will film the event for subsequent screening throughout the world.

The Novello Awards are the "Oscars" of the British song-writing industry, and many top stars are expected to take part in the new-style ceremony, performing the winning compositions. From next year onwards, however, the awards will be expanded to include an international category — thus enabling several leading US artists to participate in the show.

An invitation is being extended to Elvis Presley for him to be guest of honour at the May 10 event — and as he is not being asked to sing, it is hoped that he will agree to attend. Burt Bacharach is being sought as musical director for the presentations.

RADIO 1 GUESTS

JIMMY YOUNG SHOW: Equals, Casuals, Unit Four Plus Two, Magic Lanterns, Jason Cord and the First Chapter, Wout Steenhuis and the Zack Lawrence Quartet (Monday to Friday, October 6-10). Jimmy Young is also the subject of "Be My Guest" next Monday (29) on Radio 1 and 2.
TERRY WOGAN SHOW: Geno Washington and the Ram Jam Band, Searchers, Ari Movement, Migri, Five, Cinnemon Quill and Onyx (October 6-10).
DAVE CASH SHOW: Alan Bown, Brian Auger and the Trinity, Idle Race, Cliff Bennett, Arrival, Mack Kissoon and Nite People (October 6-10).
JOHNNIE WALKER SHOW: Geno Washington and the Ram Jam Band, Vince Edward, the Sweet and the Des Champ Orchestra (Saturday, October 4).
POP WORKSHOP: Move and Harmony Grass, plus commere Anne Nightingale (Sunday, October 5).
SATURDAY PEOPLE, introduced by Tony Brandon: Settlers, the Jerry Allen Excursion and the Dennis Walton Orchestra (Saturday, October 4).
TOP GEAR: Liverpool Scene (Saturday, October 4).
RADIO 1 CLUB: David Symonds in Belfast (next Monday, 29), Emperor Rosko in London (Tuesday), Ed Stewart in Southampton (Wednesday), Dave Lee Travis in London (Thursday), Tony Brandon in Glasgow (Friday), David Symonds in Swansea (October 4), Emperor Rosko in London (7), Ed Stewart in the Midlands (8), Dave Lee Travis in London (9) and Tony Brandon in Preston (10).

NEW LABELS AND RECORD PROJECTS

● **Decca is launching a new cut-price album series today (Friday) named Eclipse. It retails at 17s 6d, and the initial supplement comprises 30 LPs. This follows the NME report two weeks ago that, in November, EMI will introduce its Regal Starline budget label selling at 19s 11d. Also in November, EMI is to launch the U.S. "heavy" label Probe in this country.**
● **Another venture planned for November by EMI is the launching of eight-track stereo cartridges. These will retail at 47s 6d and the first supplement includes releases by the Beatles, Frank Sinatra, the Seekers and Nat Cole.**
● **Immediate Records has set up its own distribution network in America. It becomes fully operative next week, and immediate releases will then be wholly independent in the States. First U.S. release under the new system is Humble Pie's current British hit, which — for the American market — is re-titled "Natural Born Woman."**
● **Lulu's first album—under her new disc deal with Atlantic Records—is now completed, and is scheduled for late October or early November release. A single is almost certain to be taken from it.**
● **The Dubliners have switched from Major Minor to EMI, and their first single under their new banner is expected shortly. Another new signing is that of Norman Wisdom, who has joined the CBS label.**

Jacques Loussier tour

THE Jacques Loussier Trio is to undertake a British concert tour for 19 days from October 7. Dates set by impresario Robert Paterson include Chatham Town Hall (7), London Royal Festival Hall (10), Bournemouth Winter Gardens (11), Southend Cliffs Pavilion (12), Portsmouth Guildhall (13), Hornsey Town Hall (14), Liverpool Philharmonic Hall (15), Sheffield City Hall (16), Manchester Free Trade Hall (17), York University (18), Bristol Colston Hall (20), Birmingham Town Hall (21), Leicester De Montfort Hall (22), Croydon Fairfield Hall (23), Cambridge ABC (24) and Slough Adelphi (25).

HUMBLE PIE CONCERTS SET
Love Sculpture—and an elephant!

FULL details of Humble Pie's British debut tour were announced to the NME this week. The series of eight concerts will be presented under the title "Changes '69," with one show nightly commencing at 7.30 pm. Supporting bill includes Love Sculpture and Immediate recording group Samson. A portable set has been specially designed for the tour by Sean Kenny, who is famed for his sets for Lionel Bart's "Oliver!" and "Blitz!"

First concert is scheduled for COVENTRY Theatre on Wednesday, October 8, followed by LEEDS Town Hall (9), BIRMINGHAM Town Hall (10), BRIGHTON Dome (11) and BRISTOL Colston Hall (13).

Humble Pie makes its first concert appearance in London when the tour plays the Queen Elizabeth Hall on October 21. Remaining two venues are EDINBURGH Usher Hall (23) and LIVERPOOL Empire (26).

● Although we were not told exactly what to expect, the NME has been officially informed that the show will be compered by an elephant named Changes!

CONCERTS BY NINA SIMONE

NINA Simone undertakes a short British tour in mid-November, and plays concerts at BIRMINGHAM Town Hall (15), LONDON Palladium (16) and MANCHESTER Palace (17). The Birmingham and Manchester dates are both single shows, but a double performance is scheduled for the Palladium. Nina is also expected to star in her own TV showcase during her visit.

MARMALADE SWITCH?

Marmalade is likely to switch from the CBS label following the end of its contract with that company at the end of August. Manager Peter Walsh hopes to finalise negotiations with three major labels at the end of next week.

The Foundations were reported "missing in Sweden" as NME went to Press week. Spokesman Rod Harrod said this management was "very worried" — there are reports of deaths and injuries after heavy storms—and that group agent Jim Dawson was flying out to investigate.

LOU CHRISTIE HERE

Lou Christie flies to Britain next Wednesday (1) for eight days of promotion on his single, "I'm Gonna Make You Mine," which climbs to No. 21 in this week's NME Chart. Subject to work permit approval, Christie is booked for BBC-1's "Top Of The Pops" (next Thursday), Radio 1's "Dave Cash Show" (3) Manchester New Century Hall (4) Birmingham Rebecca's (5) and BBC-1's "Crackerjack" (9).

BBC PICKS MARY FOR EUROVISION
New single: British and U.S. TV dates

MARY HOPKIN will be Britain's representative in the next Eurovision Song Contest, to be staged in Holland in the early spring. She will perform the six short-listed British songs on which viewers will vote to select the official British entry, in Cliff Richard's new BBC-1 series in the New Year. This further boost to Mary's career comes the week after she was named as Tommy Steele's leading lady in the London Palladium pantomime "Dick Whittington," in opening on December 23. More immediate TV bookings for Mary, to promote her new Apple single, are BBC-1's "Top Of The Pops" (next Thursday, 2) and LW-TV's "Frost On Saturday" (October 11).

In order to fulfil her Eurovision commitment, Mary will take three days off from the Palladium panto. She will then telerecord the six "A Song For Europe" compositions, and these will be slotted into the Cliff Richard series weekly. She will take a further day off from the panto to perform the winning song on Cliff's show, after the voting has been completed. But the panto will have finished its run by the time Mary flies to Holland for the Eurovision final.

Mary thus has the task of maintaining the standard set by Britain in the Eurovision Song Contest during the past three years — Sandie Shaw won in 1967 with "Puppet On A String," Cliff Richard was second in 1968 with "Congratulations," and Lulu was co-winner in 1969 with "Boom Bang-A-Bang." In order to accommodate the British contest, Cliff Richard's BBC-1 series has been extended to 13 weeks — it will start in January and run until late March, although Mary's weekly participation will not begin until February.

Weeks of indecision over Mary's new single appear to be over. Her follow-up to "Goodbye" will almost certainly be a new song titled "Fields Of St. Etienne," and not "Que Sera" as originally expected. Scheduled release date by Apple is next Friday (3).

Mary opens her three-week cabaret season at London's Savoy Hotel on Monday, October 13. She then flies to America for guest spots in several U.S. TV shows including "Music Scene," the "Andy Williams Show" and probably the "Ed Sullivan Show." She returns to Britain at the end of November to begin rehearsals for the pantomime.

Late news on Scott

Scott Walker announced on Wednesday that he has now officially severed his association with manager Maurice King. He added that this does not affect his agency contract with Harold Davidson.

POPLINERS

PETULA Clark's one-woman concert at London Royal Albert Hall now takes place one day later than originally planned on Wednesday, October 29; the concert will be recorded by Pye for subsequent LP release and, as already reported, it is being filmed by BBC-TV. ● Deep Purple, Spooky Tooth and Alexis Korner added to line-up for International Pop and Blues Festival in Essen, Germany, for three days from October 9. ● Bonzo Dog Band opens it latest US tour tonight (Friday) in Detroit, and continues in America until November 16. ● Caravan to represent Britain in a German-TV colour showcase, to be screened on the Eurovision network next month. ● Additional dates for U.S. visitor Robert Parker include Birmingham Rebecca's (next Tuesday), London Bag O'Nails (Thursday), Oswestry Plaza (October 4) and Cleethorpes Winter Gardens (6). ● During his British visit for concert at London Royal Albert Hall on November 18, Pete Seeger will also star in his own TV special. ● U.S. underground artists Arthur Lee & Love play three-week British tour from November 18, including concerts at London Royal Albert Hall (21), Birmingham Mothers (23) and Croydon Fairfield Hall (December 7). ● Tyrannosaurus Rex returned from U.S. tour this week and immediately started work on new album; British concert dates are being lined up for late autumn. ● October tour of British universities by Pink Floyd includes Birmingham (3), Reading (4), Loughborough College (10), London University College (18) and Nottingham (22). ● During week at Stockton Fiesta from October 5, Simon Dupree and the Big Sound at Middlesbrough Showboat.

DO YOU NEED EXPOSURE?
TELEVISION & RADIO EXPOSURE
Owing to increase in staff one of England's first-class promotion offices are now available to take on a few more clients. If you need Television and Radio Exposure
RING NOW! REG 9607

GEORGE'S 'ABBEY ROAD' TRACK AS BEATLES' NEW U.S. SINGLE

ADVANCE orders on the new Beatles' Apple album "Abbey Road" totalled in the region of 190,000 as NME went to Press this week. George Harrison's "Something" and Lennon-McCartney's "Come Together" have also been taken from the album — out today (Friday) — and coupled as a single for rush-release in America. Three cover versions of songs from the LP are already scheduled for release, among them one by Apple's own White Trash.

Cover versions of the Beatles' new compositions are by a New Zealand group based in Britain and recording on Parlophone, the a-de-das with "Come Together;" Orange Bicycle coupling "Carry That Weight" and "You Never Give Me Your Money"; and White Trash's "Golden Slumbers"/"Carry That Weight."

Apple group the Ivies have lost Ron Griffiths, who has decided to quite show business, and they are seeking a replacement.

● A presentation box, a picture of their wedding cake in a plastic bag, a 12-page folder of snapshots they have taken of each other, a six-page folder of signed cartoons, a strip of photo-booth pictures of themselves and a 16-page book of Press cuttings are included with the LP "John and Yoko's Wedding Album" to be released by Apple on October 17.

One side of the album consists of a sound collage of interviews with John and Yoko in Amsterdam, and the other is described by Apple spokesman Derek Taylor as having "great force and great power — an interplay of two people expressing their love for each other."

Other Apple news is that Billy Preston is expected back in Britain in early October for at least two weeks to record his next single for the label — for release before Christmas — and that U.S. soul singer Doris Troy has also signed with the company.

ENGELBERT HUMPERDINCK pictured at Heathrow Airport on his way to Los Angeles, where he is starring this week at the open-air 5,000-seater Greek Theatre, on a bill which also includes Zager & Evans and Lonnie Donegan. He returns next Wednesday to film the first edition of his new Anglo-American TV series.

Pop PR split

Two of Britain's major pop publicity companies are parting company. Public relations work for Tom Jones, Engelbert Humperdinck and Mary Hopkin will continue to be handled by Chris Hutchins, but the associate company Enterprise — representing Pye Records, Frankie Vaughan, Matt Monroe and the Peddlers — will be separately operated by Syd and Brian Gibson from October 6.

Amen, Affair 'no split'

WIDESPREAD reports that Steve Ellis is to leave Love Affair and that Andy Fairweather-Low will shortly quit Amen Corner — both, according to rumour, to pursue solo careers — were strenuously denied by the artists themselves this week.

Reports elsewhere — not in NME — that Steve Ellis has formed another group with Jimmy McCullough (Ex-Thunderclap Newman) and his brother Jack (still with Newman), were shattered with the news that Love Affair is to cut a new single next week. A ballroom tour is also being lined up.

Commented Steve: "I'm fed up with outsiders trying to run my career. I'm very happy with the Affair, and have no intention of leaving. The fact that I occasionally jam with other musicians, and write songs with Jimmy in my spare time, may give cause for speculation — but there's nothing in it."

Steve has, in fact, been living with the McCulloughs in a Berkshire cottage for several weeks. It is possible that he and the brothers will play together on occasions, but only if it does not interfere with his commitments with the Affair.

Andy's suggested departure from Amen Corner apparently stems from the fact that the group is cutting down on its live appearances. But Corner member Clive Taylor stressed that this is purely an economic measure. Andy himself repeated his denial, printed in the NME three weeks ago that he has no intention of quitting Amen.

A spokesman for Immediate added: "A new Corner single is being rushed out within the next week or two, followed by the group's album — consisting entirely of new material — a fortnight later. An overseas tour is also in the process of being finalised."

Faith, Pie, Fats, Fame, Led and Procol London Sunday shows?

BLIND FAITH, Led Zeppelin, Humble Pie, Nice, Fats Domino, Georgie Fame and Procol Harum are among artists being lined up for a year-long series of Sunday evening concerts at London's Lyceum ballroom by promoter Tony Stratton-Smith. Several other top acts are also likely to appear.

The series begins on October 5 with Chicken Shack, Kinks and Van Der Graaf Generator and will continue each w with two star attractions plus an up-and-coming name.

Stratton-Smith told the NME: "We plan to create the British equivalent of New York's Fillmore East, with a free and easy atmosphere and a sense of community."

The shows will begin at 7.30 and run until 11 p.m. after which a discotheque session will commence. Closing time will be 2 a.m. A supper licence has been granted for the duration of the series, which may be extended beyond the planned 52 weeks.

Other acts booked are Steppenwolf, Family and Griffin (October 19), Delaney and Bonnie, Indo Jazz Fusions and Rare Bird (26), Procol Harum, Georgie Fame and Graham Bond (26), and Nice and John Mayall (29).

Negotiations are also in hand for Led Zeppelin and Yes (October 12), Fats Domino (November 16), Humble Pie (December 21), and Blind Faith on an unspecified date.

Because of their special friendship with Delaney and Bonnie, George Harrison and Eric Clapton are widely-expected to appear with the duo, which includes former Traffic members Dave Mason and Jim Capaldi amongst its regular support group.

Comperes will be well-known names, and Stratton-Smith is hoping to sign Bonzo Dog Band star Viv Stanshall and others for various shows. He added that full facilities including jugglers, belly dancers, contortionists and the Ray McVay Band will be available to groups. A light show and cartoons will be featured each evening, in addition to the groups.

Creedence Clearwater Revival have been approached to appear at the Lyceum during January, as has Dr John and the Night Tripper.

FILM ROLE FOR DES

Des O'Connor — who returned to the London Palladium yesterday (Monday after a fortnight's break on doctor's orders — is to star in his first full-length feature film. He is cast as a private eye in the musical, "Kiss Me."

ALL FIVE EQUALS INJURED IN CRASH

ALL five members of the Equals were taken to hospital in Germany early on Tuesday morning when the car in which they were travelling ran off the autobahn in a gale. Eddie Grant has spinal injuries and was detained in hospital but Lincoln Gordon (three broken fingers), Pat Lloyd (cracked ribs), Derv Gordon (cut and bruises) and John Hall (multiple bruising) returned to London on Wednesday. The group is cancelling its immediate bookings and further cancellations are possible.

Depending on their recovery the Equals' next single will be recorded in Germany during the course of the group's concert tour of that country with Barry Ryan starting in mid-October. Producer Eddie Kassner flies to Cologne on October 22, and will spend three days in the city recording the new disc, which president plans to release in mid-November.

Kassner will then accompany the group to Essen (25), Munster (26), Zurich (30) and Stuttgart (31) to record its concert performances. The Equals also plan to undertake selected British concerts before the end of the year, and these will also be recorded. The tapes will then be edited into an "Equals Live In Concert" album for release in the spring.

Also lined up for the Equals are a one-week promotional visit to New York in mid-November, a series of ten concerts in Israel shortly before Christmas, and a three-week Australasian tour starting in late January.

EX-MOVE & EX-MOODY PEN RINGO STARR MOVIE SONGS

TREVOR BURTON, former bass guitarist with the Move, and Denny Laine, ex-Moody Blues lead singer, have joined forces to form a new group. This plan was originally mooted some six months ago, and reported in the NME at the time — but the pair have subsequently been concentrating on writing songs, and the idea of the group has only just been re-activated. A four-week American tour is being lined up for January by manager Tony Secunda, but no British dates will be undertaken before then.

Burton told the NME: "I play bass, piano and drums, and Denny plays guitar and piano. We want to add another two musicians to the line-up." Meanwhile, the duo is currently recording an album with guest artists and session men, for release before the end of the year.

Burton and Laine have been commissioned to write six songs for the forthcoming Peter Sellers-Ringo Starr film "The Magic Christian"—for which, as previously reported, John Sebastian is composing the incidental score.

Jack Bruce plans tour

Ex-Cream guitarist Jack Bruce is planning a series of British concerts later this year — with a new group which he is currently in the process of forming. He plans to open the tour at London's Royal Festival Hall in November or December.

Marian Montgomery has a leading role in the revival of Cole Porter's musical "Anything Goes," which opens at Wimbledon Theatre on Monday next (29).

DISPUTE WITH ISLAND RECORDS SPARKS JETHRO LABEL SWITCH

A DISPUTE between Island Records and Jethro Tull's management, Chrysalis, has resulted in the release of the group's new single being postponed. The disc will now be issued on Chrysalis' own label, which the agency had planned to introduce in November — but the launching date is being brought forward to October 10, in order to overcome the stalemate which had been reached with Island. The NME understands Island did not consider the new Tull disc sufficiently commercial for release as a single. The onus for its sales potential is now shifted to the Chrysalis label—which, however, continues to be distributed through Island Records.

Chrysalis has for some time planned to launch its own label. This will feature all the agency's artists who are at present released through Island. Besides Jethro Tull, these include Blodwyn Pig and Clouds. As reported last week, the new Jethro single is "Sweet Dream," penned by member Ian Anderson during the group's U.S. tour, and recorded earlier this month — and this will now be the first release on the Chrysalis label.

Commented manager Terry Ellis: "The new single is a heavy, rhythmic number, completely different from 'Living In The Past.' We feel it is the best record the group has made, and there is no disagreement over this. But Island doubts its acceptability as a single. On the other hand, we wish to continue the policy of releasing the best track available at any given time."

"Sweet Dream" is one of the items currently being featured by Jethro Tull in its major British concert tour, which opens at Seattle City Hall yesterday (Thursday). The success of the tour already seems assured, with the first six venues completely sold out prior to the opening night.

At last—BBC buys Elvis spec
COCKER IN SARSTEDT TV; NEW DOGG DATE

AFTER months of negotiation, BBC Television this week finally secured British screening rights of the Elvis Presley special. The show was first screened in America by NBC-TV last December, and has subsequently been repeated in the States. As the deal has only just been completed a firm date of transmission has not yet been set, but a BBC spokesman told the NME that the Presley special will be seen here before the end of the year. Furthermore, it will be screened twice, by BBC-1 and BBC-2, although it has not yet been decided which channel will show it first.

Joe Cocker and the Grease Band are joined by Rosetta Hightower in BBC-2's third "Peter Sarstedt Show" on Wednesday, October 15. As previously reported, this series begins next Wednesday (1), with the Kinks and Dusty Springfield guesting in the first edition. Fat Mattress and Francoise Hardy are set for the October 8 show.

After BBC-2's current Terry Scott series ends, another Mantovani special is scheduled for Sunday, November 2. The "Show Of The Week" spot then moves to Wednesdays where from November 12, it features Vera Lynn's series of six 45-minute shows.

Family Dogg guests in BBC-1's "Crackerjack" on Friday, October 10.

LW-TV's popular series "The Saturday Crowd" returned last weekend for a 13-week run. Pictured in action during the opening show are the musical residents (left to right) SUSAN MAUGHAN, the NEW FACES and PETER GORDENO.

3. This will enable Christine Holmes, who recently joined the group, to return briefly to the programme in which she was once a resident.

David Frost's current series of Friday and Saturday shows for LW-TV continue until the end of the year. Then, when they finish, he begins a new series of "Frost On Sunday" variety spectaculars for the New Year. In order to accommodate this, it is likely that ATV's "This Is Tom Jones" will move to Friday or Saturday in January.

TV DEBUT & BRITISH TOUR FOR NEW MANFRED GROUP

MANFRED Mann Chapter III — the new group which has emerged following the disbandment of the original Manfreds — is to make its TV debut in BBC-2's "Music Now" on Saturday, October 5. The group will feature a track from its forthcoming album, which is expected to be released at the end of October. Manfred will also be interviewed in the show.

Mann has re-negotiated his contract with Philips Records for a three-year term on a world-wide basis, excluding the United States and Canada. Manager David Joseph flew to New York on Monday, to negotiate with several major American labels which are bidding for the group's U.S. contract.

Chapter III's first British tour is planned for early November.

DEKKER, ROMEO — WEMBLEY RETURN

DESMOND Dekker and Max Romeo have been rebooked for a second Caribbean Festival to be staged at Wembley Empire Pool in November, following the success of last Sunday's event at this same venue. Johnny Nash, who also appeared on Sunday, is being negotiated for the forthcoming show.

No definite date has yet been fixed, but it is almost certain to take place on a Sunday. Two leading West Indian Ska bands have also been booked — Byron Lee and the Dragoners and the Maytels.

NEW DISCS

● **Christine Perfect, former lead singer with Chicken Shack, has her first solo disc released by Blue Horizon on October 17. Composed by Fleetwood Mac's Danny Kirwan, it is titled "When You Say."**
● **The Bedrocks revive the former Herman hit "Wonderful World" on a Columbia single set for October 10. Out the same day is Jr. Walker's "What Does It Take" (Tamla Motown).**
● **Other newly announced singles include the Byrds' "I Wasn't Born To Follow" (rush-released by CBS today), Wayne Fontana's "We're Building A Love" (October 3 on Fontana) and the Casuals' "I Care Line" (October 17 on Decca).**
● **Bobbie Gentry's album "Touch 'Em With Love" is issued by Capitol today (Friday).**

MOVE U.S. JINX

THE Move's American tour — due to have begun at New York Fillmore East last week — was postponed until Tuesday (Thursday). Visas were held up, and Crosby, Stills and Nash are also reported to have refused to appear with the group in New York.

Following the group's return to this country, Carl Wayne is to cut a solo album with an orchestra. Roy Wood and Rick Price will be co-producers.

Guitarist Rick Price is co-writing an album with singer Nicklesby on which the duo will perform together. Titled "This Is To Certify That," it is scheduled for release early next year.

KRISHNA DATE

Plans for members of the Krishna religious sect to present their NME Chart hit "Hare Krishna Mantra" and other music at London's Marquee Club have been delayed until this Sunday (28). They were due to appear last week, as reported in NME.

Pickett returns next year

Wilson Pickett will play a minimum of five major concerts in Britain next summer, supported by his own band. This is the outcome of his successful concert at London's Royal Albert Hall last week. Said Pickett: "I have been so delighted with my European tour that I intend to make it an annual event."

info

Some of the most progressive music is influenced by very primitive music, which is no bad thing because music has always been a tremendous means of expression. **BULLDOG BREED** come up with some very way-out and uninhibited new sounds on **'Portcullis Gate'** I can't think of the name of that weird instrument the aborigines use, but you know the sound I mean. Listen, anyway, it's on Deram DM 270.

The new **DAVID ESSEX** single is a really big blockbuster sound, all stops out and no holds barred. **'The day the earth stood still'** has a marvellous, massive arrangement that lesser singers might have had to fight with, but with David's strong and confident voice the whole thing is rounded into a very impressive sound. It's on Decca F 12967.

A new single from **THE NEW FACES** is always welcome, especially as they do such happy uncomplicated numbers. **'Happy the heart that I own'** is happy indeed, just right for a singsong, with an easy-going beat and nice harmonies. Guaranteed to chase away the September glooms. On Decca number F 12968.

Just recently **JOE SIMON** has been collecting coveted awards in various R'n'B polls, and I hope he'll soon be as much appreciated here as he is in the States. **'San Francisco is a lonely town'** is his new single, and it's a beauty. Monument MON 1038 is the number.

By the way, did you know that **THE FLOWERPOT MEN** have a single already out here that's doing very well in the States? **'In a moment of madness'** is a regional hit, which can't be at all bad. It's Deram DM 248. And **TONY JOE WHITE'S 'Polk salad Annie'** reached number nine in the Hot 100; he's coming over very soon to be on your TV, and please don't miss him. Or P.S.A., who is on Monument MON 1031.

love

DECCA group records
The Decca Record Company Limited
Decca House Albert Embankment London SE1

the fat mattress turn on 'NATURALLY'
polydor

LATEST ALBUM REVIEWS Edited by ALLEN EVANS

TEN YEARS AFTER VERY ADVANCED

TEN YEARS AFTER: SSSSH (Deram mono and stereo DML 1052, 37s 6d)

ON the sleeve, Alvin Lee says that they have tried to lay down the group's basic music while creating an atmosphere, "which evolves more than what is heard." To my mind, Ten Years After is one of the most advanced groups in the country, ranking with people like the Nice, Jethro Tull and the late-lamented Cream.

Bad Scene isn't at all, it's very good. While Alvin's lead guitar takes most of the attention, there's some superb bass work by Leo Lyons and the whole thing rocks along at a fast pace.

Two Time Mama is countrified and jogs along pleasantly without being too experimental. It's the blues, of course, and suits Ten Years' style to a tee.

Stoned Woman sounds as though they had a good time recording it, all sorts of yells creeping in all over the place. Chick Churchill's organ gets a chance to come into the foreground a couple of times and the general feel is one of instrumental demonstration.

The next track, **Good Morning Little Schoolgirl**, was written by John Lee Williamson and is the only track not penned by Alvin. It's introduced by one of those wire toys that walks down stairs being stretched between two mikes and flicked. One of the group's popular stage numbers, it's long and basic and builds. Very, very worthy.

Involved

SIDE TWO opens with **If You Should Love Me**, a straightforward blues number that I find attractive. Here's Ric doing well backing up Alvin's vocals and guitar on a piece that gets steadily more involved with marracas creeping in.

I Don't Know That You Don't Know My Name is a slight departure in style for Ten Years After being in three-four time and it seems to come off okay. There's a piano and the melody is kept quite simple with effective drumming and nice phrasing generally.

To lead into **The Stomp** an oscillator with diminishing frequencies down from the previous track is used. The title is more or less self-explanatory. Not all that hot.

Final track is **I Woke Up This Morning**, which has also been going down well on "live" performances. Alvin gets into his stride again over a heavy, thumping blues riff.

I think the group has achieved what it set out to do and, as I regard this album higher than Stonehenge, which got to No 9 in the NME LP chart, I tip it for the top five. —R.G.

Return of old friends

TEMPERANCE SEVEN: DIRECT FROM THE BALLSPOND ROAD COCOA ROOMS (Music for Pleasure mono and stereo MFP 1322, 14s 6d).

Whatever happened to the Temperance Seven? Here is a grand collection of the band's favourites that are as musically interesting as they are funny.

It's so long since I'd heard the dulcet tones of such maestros as **Sheik Haroun Wadi el John R. T. Davies, Captain Cephas Howard** and **Whispering Paul Macdowell** that I hadn't realised what I'd been missing.

Though there's a lot of sending-up going on, numbers like Sahara, the Black Bottom and Ain't She Sweet.

Produced by **George Martin** (better known for his association with a certain rock and roll quartet), this album deserves success, if only for the memories it brings back.—RG.

Other tracks: The Charleston, Runnin' Wild, Charley My Boy, Everybody Loves My Baby, The Mooche, Chilli Bom, Bom, Seven and Eleven, Bye Bye Baby, Deep Henderson.

*

THE SERFS: THE EARLY BIRD CAFE (Capitol mono and stereo E-ST 207, 37s 6d).

It's difficult to categorise this group, a new one to me, because of the wide variety of its music.

The album opens with **Bob Dylan's** Like A Rolling Stone treated in an entirely different manner with saxes and wowee-pedal guitar. Then we got Early Bird Cafe, a country blues song with good harmonica work and Little Man — a 20's send-up.

Evil Days is very bluesy and a touch of the Modern Jazz Quartet creeps in during You've Been Talking 'Bout Me Baby. Side two is more jazz influenced and not entirely in keeping with what has gone before. — RG.

Other tracks: I'm A Man, Leda, All Blues, Time's Caught Up With You, Prologue; Mechanical Man.

TWO SHORT ONES

LETTERMEN: I HAVE DREAMED (Capitol ESDT 202 stereo; 37s 6d) Sing with great finesse such choice pieces as No Other Love (from **Chopin**), I Have Dreamed (from "King And I"), and more up-to-date songs like Wichita Lineman and California Dreaming. Very restful.

JOLLIVER ARKANSAW (Bell SBLL 119 stereo; 37s 6d). Conventional three guitar, drums group, American, and under the production guidance of **Felix Pappalardi**. Vocalist **Jim Colegrove** is one of those tuneless singers but the music has a certain arresting quality. But not much.

TEN YEARS AFTER in a very arty-crafty picture which makes it hard for us to name them—as they seem to crop up all over the place!

Ellis band goes underground

DON ELLIS BAND: THE NEW DON ELLIS BAND GOES UNDERGROUND (CBS mono and stereo 63680, 37s 6d).

One of the hippier bands around at the moment, **Don Ellis'** outfit borders on both straight jazz and avant garde underground on this new album. And quite effective it turns out to be.

The contrast between the opening House In The Country which is wild and abandoned and the breezy Don't Leave Me is noticeable and a fair enough example of the band's diverse ability.

Eli's Comin' is the band's new single and a lot different from Three Dog Night's version (it was plugged here by **Al Kooper**, whereas all the other tracks were supervised by **Don** himself) and the appeal of the album may well rest upon the single's success.

The vocal backing by the **Blossoms** come through well on things like Good Feelin' and the featured vocalist, **Patti Allen**, sounds nice on the Bacharach-like Send My Baby Back.—R.G.

Other tracks: Higher, Bulgarian Bulge, Acoustical Lass, Love For Rent, It's Your Thing, Ferris Wheel, Black Baby.

GOULET AT HIS BEST

ROBERT GOULET: GREATEST HITS (CBS mono and stereo 63675, 37s 6d).

Robert Goulet is one of those fortunate people regarded as a singer's singer. This latest album, gives those not familiar with his work a chance to hear him at his best.

He has a sense of the dramatic which shows through on even the tenderest of songs like If Ever I Would Leave You and What Kind Of Fool Am I.

As a complete contrast, the mellow arrangement by **Don Coasta** of This Is All I Ask, plus the chorus and Robert's phrasing turns the number into a relaxing melody, and the following track, Summer Sounds, is bright and breezy with a fairground atmosphere. But the overall effect of the album is one of emotion at its gloomiest.

I quite liked the way Autumn Leaves was sung in French and the odd number in Italian. All together, five arrangers and conductors were used and it's a case of many cooks making the soup quite tasty.—RG.

Other tracks: Real Live Girl, My Love Forgive Me, Ciao Compare, Fortissimo, The Impossible Dream.

Hit writer turns singer

TONY HAZZARD: SINGS TONY HAZZARD (CBS mono and stereo 63608 37s 6d).

As the title suggests, all the songs here were written by Tony and among them are former hits for Manfred Mann, the Tremeloes, Herman's Hermits and the Hollies (in fact Tony Hicks plays guitar on the album).

I can't imagine what prompted Tony to make this LP unless he just wanted to have a bash at singing his own songs himself, but he makes a fairly good job of it and people who want all the songs in their truly original form may be tempted to buy it.

He explains the origin of each song humorously in the sleeve note.

My favourite tracks are Listen To He, Ha! Ha! Said The Clown, Fox On The Run and Sound Of The Candyman's Trumpet.—RG.

Other tracks: Brown Eyed Girl, Me The Peaceful Heart, Hello It's Me, Hello World, Goodnight Sweet Josephine, Hey Mrs Housewife, You Won't Be Leaving, Fade Away Maureen.

*

OTIS RUSH: MOURNING IN THE MORNING (Atlantic 588188 stereo; 37s. 6d.)

Despite the fact that Otis Rush has been turning out singles over 14 years, this is his first LP, Atlantic assures us. 'Bout time. The pleasant-voiced blues singer-guitarist, with his 'natural' musicians behind him, makes a great job of 11 songs. He rocks along in Me, My Old Lady, and Baby I Love You. And he's solid on the slower numbers, like Gambler's Blues, a heartfelt lament. Some great instrumental sequences, too. **AE.**

Other titles: Working Man, You're Killing My Love, Feel So Bad, My Love Will Never Die, Reap What You Sow, It Takes Time, I Can't Wait Any Longer.

VAN'S GONE A LONG WAY FROM THEM

VAN MORRISON: ASTRAL WEEKS (Warner Bros stereo WS 1763 40s 6d)

The gravel-voiced Irishman has come a long way since he fronted Them on things like Gloria and Here Comes The Night. Morrison has been living on the other side of the Atlantic for the past few years where he's enjoyed a couple of American hits and successes on the concert circuit.

This album is as far removed from Them as possible; Morrison sounding for all the world like Jose Feliciano's stand-in on eight of his own compositions. The comparison rather deadens the impact of the album because Morrison can't better or equal Feliciano's distinctive style.

The songs themselves aren't particularly distinguished apart from the title track, and suffer from being stuck in one groove throughout. On the credit side are some sensitive lyrics and arranger Larry Fallon's use of flute and eerie strings, the latter reminiscent of those on the Delaney and Bonnie LP.—NL.

Titles: Astral Weeks, Beside You, Sweet Thing, Cyprus Avenue, Young Lovers Do, Madame George, Ballerina, Slim Slow Slider.

*

SUNNYLAND SLIM: SLIM'S GOT HIS THING GOIN' ON (Liberty stereo LBS 83237E, 38s 7d)

A merging of the old and new in blues or, as the sleeve puts it, "an experiment in cross-generational, inter-racial music-making."

What it means is that Slim was joined on this set by young white bluesmen such as Rolling Stone Mick Taylor (in John Mayall days), Canned Heat's Al Wilson, Henry Vestine and Larry Taylor and by such Negro veterans as George Smith, Shakey Jake, Francis Clay and Big Mama Thornton. And it all adds up to a very successful and interesting experiment indeed.

Even the 62-year-old Slim sings like a youngster in such company. Best tracks are those with guitar accompaniment by Taylor and young Negro bluesman Luther Allison, such as You Used To Love Me, She's Got A Good Thing Goin' On and My Past Life, while George Smith's harmonica and Slim's piano are always superbly in sympathy.—NL.

Other titles: Going Back To Memphis, Miss Bessie Mae, Got To Get My Baby, Substitute Woman, Dust My Broom, Everytime We Get To Drinkin', Little Girl Blues, Unlucky One.

SUE STORY TAKES REVIEWER BACK

THE SUE STORY (United Artists stereo UAS 29028, 37s 5)

Back in my youth, on the recommendation of Brian Jones in a magazine feature and after scouring the record shops, I bought a record by Ike and Tina Turner called It's Gonna Work Out Fine that became the most valued article in my collection — until some bounder made off with it one evening at a party.

It's back in my life again, sounding gloriously dated and still as marvellous as ever, on this LP. And I've a feeling that if United Artists were to put it out as a single they might have a pleasant surprise.

That apart, The Sue Story (it must be the umpteenth of a similar name) is a bit of a take on. Half the tracks are simply dreadful.

The good ones are the **Soul Sisters'** I Can't Stand It, **Jimmy McGriff's** I Got A Woman, **Inez and Charlie's** Mockingbird and **Ike and Tina's** A Fool In Love, another potential single.

Other titles and artists: That's How Heartaches Are Made (Baby Washington), I Know (Barbara George), Stick Shift (The Duals), She Put The Hurt On Me (Price La La), Itchy Twitchy Feeling (Bobby Hendricks), Don't Start Me Talking (Bobby Darrow), Vengeance (The Matadors).

*

'IGGINBOTTOM: 'IGGINBOTTOM'S WRENCH (Deram DML/SML 1051, 37s 6d)

To a casual onlooker a group managed jointly by jazz giant Ronnie Scott and members of the Love Affair must be a strange crew indeed! To the sceptics, there can be only one answer, give this very fine debut album a hard listen, preferably after midnight and a bottle of cheap vino.

'Igginbottom are four young men from Bradford, whose musical integrity, and more important ability, are way beyond their years. It's jazz, it's pop, it's just good music that jolts you with bass patterns that hit you in the pit of your stomach (play Not So Sweet Dreams), drumming at which Kenny Clare would smile knowingly, and two guitars which play so individually and yet blend so deliciously.

Unfortunately the sleeve does not say who does what, but whoever the singer is, that voice must surely be one of the most distinctive to appear on the scene for a long while. All in all, an album for which I have onlyp raise and a lot of use!—GC.

Other titles: The Castle, Out Of Confusion, The Witch, Sweet Dry Biscuits, California Dreamin', Golden Lakes, Is She Just A Dream, Blind Girl, The Donkey.

TRIBUTE TO JOHNNY CASH

— OR 'SON OF A BLEEP'!

If I were a singer
I'd have a bash,
at playing to prisoners,
like Johnny Cash.

Murderers and thieves,
all enjoy his shows,
shackled together,
sitting in rows.

The way he sings,
sure knocks 'em out,
he's their favourite,
without any doubt.

When John sings
"A Boy Named Sue",
the words to the listener
all ring true.

The inmates laugh
when John is heard,
to use a forbidden
five letter word.

The record company,
(Bless its heart!)
add a bleep,
to this part.

What dreadful thing
did Johnny say?
The bleep, I think,
is meant to say
the word that leaves
us all agog . . . .
it's only the name,
of a female dog!!

JOHNNY CASH FAN.

RAY WARLEIGH'S FIRST ALBUM (Philips mono and stereo BL/SBL 7881; 38s. 7d.).

Ray Warleigh is a very fine young saxophonist, who met a very fine young singer, **Scott Walker**, as one of Ronnie Scott's Band. A mutual admiration society has led to this very polished and well-performed album, and one which serves as a guide to some of the great potential in Britain's young jazz players.

Ray has included two jazz classics on this LP, Lover Man and Round Midnight, two numbers by the Brazilian composer **Antonio Carlos Jobim**, Once I Loved, Someone To Light Up My Fire, and You're Gonna Hear From Me, which has previously been recorded by Scott Walker, who has done a wonderful job producing this LP.

Although Warleigh's sax is often almost submerged by the strings, he lets go with short crisp phrases that hit you right in the pit of your stomach. Yes, this LP is very pleasant late night listening, and I've no doubt that this will be the first of many such LPs from Ray Warleigh. **GC.**

Other titles: The Look Of Love, Dindi, Last Night When We Were Young.

DEEP CHANGE

DEEP PURPLE: DEEP PURPLE (Harvest stereo only SHVL 759, 39s 6d)

The barriers between different music forms are gradually being broken down, thanks to groups like the Moody Blues, Nice and now Deep Purple, and classical figures like Andre Previn and Malcolm Arnold who conducted the London Symphony Orchestra when they appeared with Deep Purple at the Royal Albert Hall this week.

Deep Purple have gone through enormous policy changes since they topped the Amencan charts with Joe South's Hush, and we should all be thankful for it.

On this LP, the group is augmented on several numbers by strings and woodwind, but for the most part, it is all Deep Purple, inspired of course by Jon Lord's intricate and exciting organ playing, particularly on The Painter, which was recorded live.

All the tracks are group-penned, bar Donovan's Lalena, which is given a jazzy treatment. The group have a tendency to be over-gimmicky at times, but then anything original and enterprising runs that risk from time to time.—GC.

Other titles: Chasing Shadows, Blind, Fault Line, Why Didn't Rosemary? Bird Has Flown, April.

*

BILLY JOE ROYAL: Cherry Hill Park (CBS).

Some years back, **Billy Joe Royal** created quite an impression with 'Down In The Boondocks.'' Since then—nothing! But if you get a chance, give this a listen. I think you'll enjoy it. A cute story-in-song set to a bouncy beat, in which Billy's rhythmic delivery is supported by rasping brass and rattling tambourine.

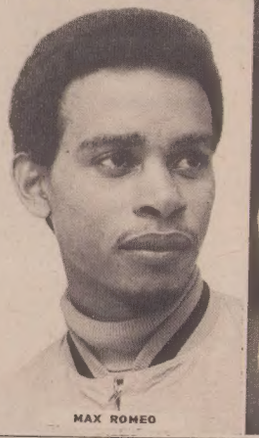
*

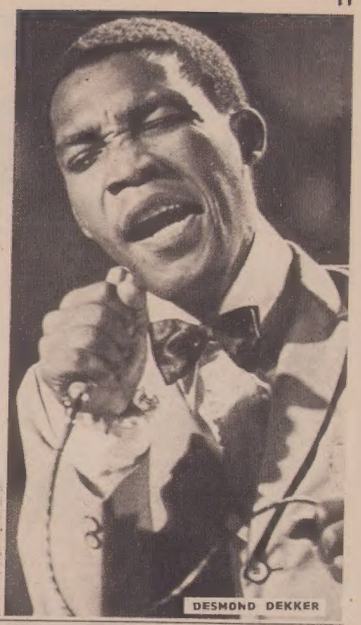
SONG CYCLE: VAN DYKE PARKS (Warner Bros. WS 1727; 40s 8d) is a versatile composer, singer, who sings mostly his own interesting comments on Hollywood and like, but also does justice to **Donovan's** Colours.

I'M SO GLAD I DIDN'T WALK OUT AND MISS JOHNNY NASH

says GORDON COXHILL reviewing Caribbean music festival

JOHNNY NASH


MAX ROMEO


DESMOND DEKKER

I'M glad I was assigned to cover the first ever festival of Caribbean music at the Empire Pool, Wembley, on Sunday. If I had gone for my own amusement, I would have walked out long before the end and missed the star of the show, Johnny Nash. That would have been tragic for I discovered he has a very powerful voice, pleasant stage manner, and his own quiet brand of showmanship.

Sadly, scores of fans were forced to leave during Johnny's act because the show was running very late, and Wembley is a difficult place to get home from after the last trains and buses.

The many who stayed were treated to ballads like "Then You Can Tell Me Goodbye," "For Once In My Life," and "Somewhere."

He presented Desmond Dekker with two Gold Discs for world sales of "Israelites," and then invited Des to join him in a very exciting "Cupid" duet.

The audience, a gay, uninhibited brigade of black, brown and a few skinheads, were shouting for Johnny's hits.

He kept them waiting until the end of his act, for very good renditions of "Hold Me Tight," "You Got Soul" and his latest release, "Peace And Love."

This was my introduction to Johnny Nash live. I hope it won't be too long before I see him again, but not in the over-vast surroundings of the Empire Pool.

Earlier, Max Romeo, splendidly attired in velvet jacket and trousers proved himself more than capable of holding such a large crowd.

He asked them to shout "Wet Dream" as loudly as they could several times, presumably to make up for the times Alan Freeman hasn't said the title.

He called three sexy dancers on stage to assist with his hit record, and for the first time in the evening brought me to the edge of my seat.

He scored heavily with "To Love Somebody," "How Long Will It Take" and the former Cliff Richard hit, "It's All In The Game."

Prior to his performance I'd have put Max down as a certain one hit wonder. After seeing his stage work, which is far in advance of his tender years, I'm not so sure.

Excited

Desmond Dekker, in white suit and shoes, closed the first half in very exciting style. He is the shyest man in the world off stage, and even on prefers to sing his introductions rather than talk to the audience, but let him get into a song and there's no stopping him!

"Let Him Try," "007," the record that started rock-steady happening in this country, "It Mek" and "Israelites" were all received with thunderous applause.

His marionette dance routines are a little off-putting, but all the same, Desmond proved himself a fine entertainer.

The rest of the bill, with a few notable exceptions like Jackie Edwards, songwriter of such hits as "Keep On Running" and "Somebody Help Me" and "Come On Home," Jimmy Cliff, with the reflective "Wonderful World Beautiful People," and compare Count Prince Miller, who defies all sane description, were competent and that's all I can say.

Mind you, everybody was given warm receptions, so perhaps I need the braces, bullet head and bovver boots to appreciate the real reggae scene!

Another Caribbean Festival next year

see page 9

The WHO on stage at Croydon Fairfield Hall on Friday (l to r), JOHN ENTWISTLE, KEITH MOON, ROGER DALTREY and PETE TOWNSHEND.

WHO'S TWO-HOUR-PLUS SHOW

IF THE Who needed any confirmation as to their standing with Britain's pop fans, they could not have wished for a warmer reception than the one they received at Croydon's Fairfield Hall on Sunday. In a concert lasting two and a quarter hours, Pete Townshend, Roger Daltry, Keith Moon and John Entwistle proved that they are still among the front runners in the popularity stakes.

by Gordon Coxhill

The aisles and standing room was full to capacity, and needless to say, every seat was booked weeks before the concert, which was mainly taken up with a lively offering of "Tommy," the group's pop opera, and latest album. The act was virtually the same which met with a mixed reception at the Royal Albert Hall's Pop Proms two months ago.

Daltry was his usual energetic self, moving with the same enthusiasm his voice possesses; his white tunic flowing in his wake. Pete played his guitar whilst covering every inch of the stage, and making a successful task of introducing the numbers.

Keith Moon . . . well, what can he be but the most exciting drummer to watch and a very competent one to listen to?

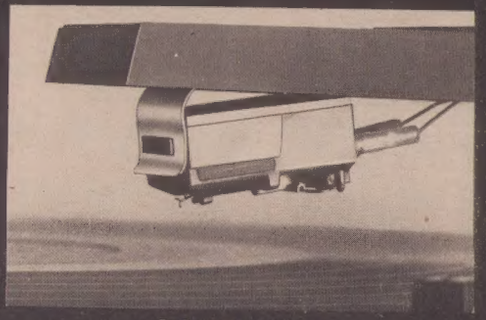
John Entwistle might just as well have been a corpse, had not his bass guitar been so excellent. He stands with head pointed in the general direction of the floor, but unwittingly contributes just as much to the show as the others.

The Who were on stage without a break, and without another act to break the routine for the full 2½ hours, but they could not be accused of boredom.

I still do not find the "Tommy" LP worthy of a full hour's hearing, bar the exciting "Pinball Wizard," but the hits with which they introduced and completed their act proved that the Who are more than likely to be around for as long in the future as they have been in the past.

"I'm A Boy," "Substitute," "My Generation," and others all met with tumultuous applause from the happy audience, who responded magnificently to rock and roll evergreens like "Shakin' All Over" and "Summertime Blues." For an encore, the group re-appeared with a perfect rendition of "Magic Bus," the single which deserved to be a massive hit, but wasn't. All in all, a delightful way to spend a Sunday evening, and one which I hope to repeat ere too long.

From now on mono owners can buy stereo records with a clear conscience



As long as you buy
our compatible cartridge first.
It's a simple device which lets you play stereo
records on your mono player.
And won't leave you with chewed up discs.
So you'll hear everything properly. (And before long,
everything will be made in stereo too.)
Look in at your record dealer or hi-fi shop tomorrow.
And ask for a BSR compatible cartridge.
It'll cost you less than an L.P. album. Just 37/3d.
But it will save your ears an awful lot.
The compatible cartridge from BSR.
BSR Limited, Monarch Works, Cradley Heath,
Warley, Worcs. Telephone Cradley Heath 69272.
Telex 33282.

BSR
Compatible Cartridge

From YOU to US

BEATLES CAN BE BAD, TOO

says Coventry reader

Readers write about JOHNNY CASH, the FAMILY (top centre), the YES and RINGO STARR this week.

ROSE PRICE (Longford, Coventry): While talking of "honest assessment," Alan Smith appears to have forgotten those two epics of Beatle rubbish, "Get Back" and "Ballad of John and Yoko," which were greeted with cries of delight by dee-jays and reviewers intelligent enough to know better.

Neither of these mediocre records would have been considered worth any airplay had they been done by anyone other than the Beatles, who are as capable of making bad records as anyone else. No dj or reviewer, however, appears to be able to pluck up the courage to say so. Why not?

J. BEETON (Grantham, Lincs.): It seems these days that any group with big names in it is called a supergroup — Blind Faith, etc. No group like Yes, for example, is called supergroup, but the music is equally as good. I bet if any so-called supergroup made an LP under a different name there wouldn't be much response.

TONY JAQUINANDI (Tooting, London): At last! Some class, in the charts. I refer to the achievements of Johnny Cash in reaching the top position in the album chart with his superb "At San Quentin" LP, and also his single hit with a track off the album.

Perhaps the talents of this great artist are at last being recognised. The recent television special on the San Quentin concert was a great showcase for Cash and his records are beginning to get plays on the radio.

Even country music's arch-enemy, Tony Blackburn, played "A Boy Named Sue" on his show recently, which must be the radio event of the year!

Also special praise for Richard Green for his very interesting article on Johnny Cash in the NME.

COLIN FENN (Cuffley, Herts). I wonder where our top disc jockeys will be in ten years' time. It wouldn't surprise me if Tony Blackburn is made resident on "Listen With Mother." After all, his jokes are that bad. Alan Freeman will probably leave "Pick Of The Pops" for "Your Hundred Best Tunes," and John Peel would be ideal for "A Book At Bedtime," as we would all be fast asleep within seconds.

LP TOKEN WINNER

Readers' letters should be sent to: Tony Bromley, New Musical Express, 161 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

MARIANNE WHITE (Seaview, I.o.W.). With the ever-increasing number of new groups bringing new, talented sounds to the music scene today, it is impossible to label any one of these groups as "master over all."

But if any one group does deserve this title, then surely it must be the outstanding Family, the group that brought over 150,000 peace-loving fans to their feet, yelling for more, at the recent Isle of Wight festival.

Already with two brilliant albums to their credit, and a new one on the way, it is surely time that more people began to recognise the superior talents of Family. Listen to them, you'll see what I mean.

WOLLY PAYNE (Newhaven, Sussex): Who does Tom Jones think he is? His comments about Elvis were disgraceful. Why on earth does he think he is any better than Elvis? To my mind, Tom Jones is a big-headed, conceited, over-exaggerated singer and will never match up to the King's standard. What he does on stage Elvis was doing way back in 1956.

MARVIN BROWN (Peterborough): I heard Ringo's "Octopus' Garden" about four times at the weekend on the radio and cannot help but think that, released as a single, it would be a big smash. After all, John Lennon had his turn, so had Paul, so why not Ringo?

George has his Eastern religious bit going for him, Paul has Mary Hopkin, John his bagism, why not Ringo his marine creature?

Move wants BBC to reconsider

THE MOVE (Holborn, London): If the rumours about dear old Dave Symonds being laid off are true, we think it's a disgusting and diabolical liberty. It seems to us that Auntie BBC goes out of its way to go against popular public opinion. Someone ought to blow up the whole organisation!

Besides his fan club being upset, we're quite sure most other people consider him the finest dj on radio today. If it's any consolation to him, we certainly do!

RICHARD KRAUSS (May Street, Woodville West, South Australia): I would like to extend my deepest appreciation for the gas photographs and article on the King of Pop, Elvis Presley, extending over two pages in your 1969 NME Summer Special magazine, which I was lucky enough to find in a city store.

I not only found Elvis entertaining, but I thought the whole magazine most interesting.

(Tony Bromley: Have you had the NME Summer Special, with its colour pictures and colourful articles, yet? Ask your newsagent to get it for you if he hasn't got one left in his shop. There are a few still available. . .but only a few.)

STARLIGHT ROOM, BOSTON TEL 3579

THIS SAT. SEPT. 27th ★THE NICE★

THE ART MOVEMENT • RICKY TEE

SAT. OCT. 4th ★AMEN CORNER★

Bars — Refreshments — Meals — Dancing 7 to 12 — 10/-

MECCA DANCING

ROYAL BALLROOM HIGH ROAD TOTTENHAM Tel: 808 4179

TONIGHT 7.30-11.30 7/6 From the U.S.A. CLARENCE HOGMAN HENRY

FRIDAY 3rd OCTOBER 7.30-11.30 10/- FROM THE U.S.A. BEN E. KING

Friday 10th October 7.30-11.30 10/- From the U.S.A. MARV JOHNSON

Resident D.J. TONY SANDERSON

IN CASE YOU MISSED IT, THIS IS THE AD. PICKED OUT OF "NEW MUSICAL EXPRESS" BY JOHNNY MORAN IN "SCENE & HEARD" ON B.B.C. RADIO 1 LAST SUNDAY. DON'T MISS OUT THIS TIME. GET WITH A COSSACK CLOAK TODAY!

WHEN THE SCENE GETS TOO 'COOL' WEAR A SWINGIN COSSACK CLOAK

MINI OR MAXI LENGTH

Make your impact on the Autumn scene in a swingin' Cossack Cloak. It's the unisex gear for cool happenings and draughty demos! Be regal, military or zany to suit your mood and personality. Cloak yourself in a cloak of mystery. Choose Maroon, Royal Blue or Black — all fully lined in exotic satin finish with fabulous chain clasp. Mini length: £5, incl. post; Maxi length: £8, incl. post. Immediate refund of bread if you don't dig it when you get it! Send now. C.W.O.

GR&DC ENTERPRISES (Dept. NM10), 49/53 Kensington High St. London, W.8

NICE: good music & showmanship is their formula for success

MUSICAL competence and showmanship rarely go hand-in-hand. At least, if they do, one often takes precedence over the other and the overall effect is one of conflicting emotions. The Nice, however, has successfully managed to combine both and is not only one of the world's biggest pop office draws but also a big album-selling group.

KEITH EMERSON, of the NICE, playing the organ from the back! Does he get danger money?

By RICHARD GREEN

The brainchild of the Nice is undoubtedly Keith Emerson who studied classical piano and who nowadays adapts many classical compositions to the trio's way of playing.

Keith and I met for lunch and he was anxious to point out: "I don't want people to think all we do is classical interpretations. We've experimented with different time signatures . . . 'Azreal Revisited' is in five-four and 'For Example' is in different times, it begins in four-four and goes into six-eight."

Both these numbers are tracks from the Nice's new album which stands at No. 6 in the NME album chart this week.

After a few minutes, Keith added: "Oh, the riff from 'Diary Of An Empty Day' is from Lalo's Symphony Espanol. That's the only one on the new album."

But still most people regard the Nice as being a group that adapts classics to its own use. Explains Keith: "When we do this sort of adaptation, we never force anything to swing. We never forced 'Karelia' to swing. It still has the same time values. We just make the rhythm more prominent.

"In classical numbers the only thing that's not clear is the rhythm. Even contemporary classical composers haven't done anything very much about rhythm."

Usually, musicians can look back on their latest single or album and think "now that could have been a lot better if only it had been done this way." Not so the Nice.

"I'm very satisfied and very happy with the finished recording quality," he told me, sipping a glass of orange juice.

Best ever done

"It's the best album we've done sound-wise, I can't think of anything that could be done to improve it. There are a few things that make me cringe on the last one when I listen to it, but not this one."

The "live" recordings are especially good and Keith laughed as he commented: "People may think we dubbed the applause on."

Only one thing makes the Nice unhappy about the album — the cover. There is a row raging between the group and Immediate about it and Keith was anxious that I relate his views.

"We had some 'live' pictures taken in the States specially for the cover. We went to Hamburg and Immediate said they were still being used. When we got back, we phoned and were told that the proofs weren't ready, so we went to the printers and had a look at the proofs ourselves . . . I nearly cried, they were so poor.

"We have an agreement about our passing proofs but we were told that twenty-five thousand had already been printed. The cover is totally uninspiring."

The Nice now plans to have new covers printed and sent out with the new batch of albums. It does seem a shame that all this hassle should spring up over an album cover but then the Nice are pretty well perfectionists.

At Croydon's acoustically near-perfect Fairfield Hall on October 17, the Nice is to promote its own concert with the 140-strong London Symphony Orchestra conducted by Joseph Eger, who conducts the New York Symphony Orchestra and who led the orchestra with the group at the recent Plumpton festival.

"We want to do more 'live' recordings and we'll do this at Fairfield Hall," Keith explained. "We'll record the concert with a possible view to a single, otherwise LP material."

Joseph Eger is the only guy we know who has a classical head that has a lot of things going. He knows a lot of rock groups . . . he turns them on."

Just how, I wondered, does Keith get his ideas for adaptation and how does he decide which piece to use in this manner?

For a while he thought, staring at his now empty plate, then he replied: "I heard Tchaikovsky's Pathetique on the plane to the States. It was being played over the stereo cans and I just thought about it."

Beyond that, he didn't expand, it's probably just something that occurs to him from time to time and he gets on with it. On his general writing scene, though, he pointed out: "I have a piano and a casette tape recorder at home and I write, then put the tune on the casette, humming, then I give it to Lee and he plays it on his casette and puts words to it.

"Sometimes he writes poetry and hands it to me, then I write the music. That's where Lee comes in — when I write music and want words for it."

On the showmanship side of the Nice's act, Keith is, again, the predominant figure with his dramatic gestures and very original use of his organ.

How does he work out his movements like his habit of removing the back of the instrument and playing it from inside?

"Usually by accident at rehearsals," he admitted, smiling. "I end up getting quite a few shocks sometimes! The showmanship side of the act is now about ten per cent, no, give it twenty per cent, and the music side eighty per cent.

Only music

"We like to give one hundred per cent music, though, all the time. We don't always have to have the showmanship side of it. We've often gone on and just played and done really well.

"For me, it's something that comes naturally, something I feel I've got to do — complete the number to its full.

"For me to play 'America' and 'Rondo' any other way would be a little unfulfilling."

I'm sure that goes for the audience also, but it's nice to know that music is the thing uppermost in the Nice's mind when the group takes the stage.

GROUPS WANTED

ARE YOU READY TO RECORD NOW?

Independent recording company with two records at present receiving heavy airplay, want two fully professional working groups for recording sessions already booked in October.

WE NEED (I) HARMONY GROUP (Hollies type)

(II) SOULY GROUP (with Cupid's Inspiration/Foundations-type lead vocalist)

We have hit material — we are interested only in COMMERCIALLY-MINDED — IMAGE — groups.

Send all details (including photo) to: Box A150, New Musical Express, 112 Strand, London, W.C.2

ONLY 10/- DOWN for 4 LPs

(Balance 10/- weekly.) The 4 L.P.s, fresh from the makers, are posted to you, anywhere in Gt Britain. Just send 10/- P.O. with a list of L.P.s and S.A.E. for receipt. PRINT home address, Christian names, surname (Mr./Mrs./Miss), and your age. Under 17 not accepted. County Court debtors' addresses not accepted.

Any popular L.P. including BEATLES, DYLAN, LED ZEPPELIN, CREAM, SUPREMES, BEACH BOYS, HOLLIES, MOODY BLUES, BLIND FAITH

ALL STEREO L.P.s (unless Mono essential)

THE G. A. LONG PLAY CENTRE

(Dept. A0E), 42-44 GT. CAMBRIDGE ROAD, LONDON, N.17

WHO'S WHERE

ONE NIGHTERS

Week beginning September 26

RAY CHARLES: Bristol Colston Hall (26), London Royal Festival Hall (27), Hammersmith Odeon (28), Wakefield Theatre Club (October 1).

OSCAR PETERSON: Manchester Free Trade Hall (26), Chatham Central Hall (27), Birmingham Town Hall (30), Southend Cliffs Pavilion (October 1).

TOM PAXTON: London Royal Albert Hall (26), Brighton Dome (27), Manchester Palace (28), Croydon Fairfield Hall (October 2).

CARLA THOMAS: Devizes Corn Exchange and Bristol Bamboo (26), Nelson Imperial and Manchester Twisted Wheel (27), Cleethorpes Winter Gardens (28).

JETHRO TULL/TERRY REID/SAVOY BROWN: Edinburgh Usher Hall (26), Dublin National Stadium (27), Belfast Usher Hall (29), London Royal Albert Hall (October 1), Manchester Free Trade Hall (2).

PRINCE BUSTER: Sheffield Shades (26), Margate Dreamland (27), Crawley Starlite (28), Petts Wood Daylight Inn (October 2).

ROBERT PARKER: Tottenham Royal (26), Manchester New Century (27), Nottingham Britannia (28), Nottingham Shipley Boat Inn (29).

DESMOND DEKKER: Formby Hall (26), Dunstable California (27), Great Yarmouth Tower (28).

FLEETWOOD MAC: Sutton Coldfield Belfry (27), Edinburgh Usher Hall (October 1).

NICE: Boston Starlight (27), Harrogate Opera House (28).

ARTHUR BROWN: Birmingham Mother's (28), Croydon Star (29).

CABARET

HERMAN'S HERMITS: London Talk Of The Town

(one week from September 28)

PAPER DOLLS Stockton Fiesta.

SANDIE SHAW: Luton Caesar's Palace.

PEDDLERS Stockport Poca-a-Poco

(one week from September 29)

KEN DODD: Bournemouth Pavilion.

'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE'.

Doreen Holt from Liverpool.

'I asked a friend what would be the best thing to get rid of them. She said try some DDD Balm, so I did'. Her friend's good advice helped 16 year old Doreen to clear her spot troubles in only one week. DDD can do it for you too. It's so quick because it has five powerful antiseptics to clear the germs that cause spots. And cooling and soothing agents that stop the itching. DDD Balm also clears unsightly blackheads too. Take this good advice, and try DDD for yourself today.

The DDD Company Limited, 94 Rickmansworth Road, Watford, Herts.

DDD

EVEN FOR HOLLIES, HITS AREN'T AUTOMATIC

WOW! It was quite a weekend for the Hollies. Allan Clarke started the ball rolling on Friday evening when his wife Jenny presented him with a second son, Toby, and as they say in the top people's paper, a brother for Timmy. The same day, the group's latest — and many say greatest — single, "He Ain't Heavy, He's My Brother" was released to universal acclaim from the pop press disc reviewers.

By GORDON COXHILL

On Saturday, I joined Allan, Tony, Bern, Bobby and Terry (whose team, Liverpool, won three-one in the afternoon, thus completing his joy), their manager Robin Britten and lovely fan club secretary Lynne Wheeler at EMI's HQ in Manchester Square where the Hollies were to play hosts to more than a hundred of their fans at their first ever fan club convention.

From as far away as Belgium and Sweden came secretaries, representing thousands of fans who couldn't make the treck, while the girls (and not a few boys) tucked into the EMI goodies, listened to promotion man Mike Regan doing his Butlins Redcoat routine, and watched their favourite group on film in "The Hollies In Concert." I helped the rest of the group congratulate and celebrate with Allan in an upstairs room.

"Oh, I don't feel too good," the proud dad groaned, supporting his heavy head with his hand, "but Jenny and the baby are fine. He's seven and a half pounds and he's even got some hair already!

"I put a toy in Timmy's cot this morning and told him it was from his new brother. It was so he wouldn't feel left out when Toby comes home from the hospital and gets all the attention for a while."

Eventually we got down to business, the business of the new record, and the worries that each new release brings. I was quite surprised to hear Allan say "if," when talking about it's chart potential.

"We've had a lot of hits," he said, "but that doesn't automatically mean that we are going to keep on having them. I'm a firm believer in taking each record as it comes, taking it on its own merits, and forgetting all that's gone before.

"People are saying that 'He Ain't Heavy, He's My Brother' is something very new and progressive for us. That's not strictly true.

"On one or two of our albums, there are songs not very different from this one, with me using the same kind of voice.

"As for progressive, what does it mean? What is this new thing everybody is talking about? I don't know and I don't care. Give me something I can understand. I don't want to have to have things explained to me before I can appreciate a piece of music."

A few minutes earlier, I had suggested to Tony that if the Hollies had been recording songs like "Heavy" a year ago, Graham Nash might still have been with them.

"I see what you mean," Tony replied, "but he would have left anyway because he wanted to live in America and play with the people he is playing with.

"But I think he would like our record, I'm sure he will." Tony by the way, has sold all his camera equipment, which is a little sad because his results were getting better all the time.

"It was just a matter of time. I had all this gear, but it was sitting in a corner gathering dust. I liked to take my cameras abroad and take shots in any spare time we had, but we just don't have enough to make it worth while.

"I dare say I'll take it up again one day, but for the time being I make do by looking at the pictures people take of us."

The HOLLIES at their fan club convention on Saturday (l to r) ALLAN CLARKE, TERRY SYLVESTER, BERN CALVERT, BOBBY ELLIOTT and TONY HICKS.

While the Hollies have been unusually quiet on the home front in recent months (all that to be changed in the coming weeks of course), they have not been idle. One by one, they have been adding to their list of conquests in Europe.

"It's like a campaign," Bern told me. "Scandinavia was the first one we managed to score in. We've been abroad quite a lot in the past few months, and I think we are beginning to make some headway."

"It's about time," added Allan, "after all, we have been having hits for six years here. The only way to keep your standing, and expand is to travel, and win more people over.

"We only know one way to win fans, and that's to play for them. They can hear our records, but that's not enough, they hear everybody else's as well."

That line of thought was confirmed a little later on by the Belgian fan club secretary, who reported that following the groups appearances there, the Hollies are rapidly becoming a top name in Belgium.

"We are beginning to break Germany," said Bobby, "and France is the next on the list. The thing about France is that a lot of their own singers and groups cover British and American hits, and naturally the French kids buy their versions. But we'll keep trying, and I'm sure we'll make it in the end."

Philosophical?

I asked Allan if we could expect more philosophical songs from the Hollies in future, following this single and the "Hollies Sing Dylan" album.

"I really don't know. It all depends on what songs come up. We don't set out to project anything in particular with records, so I can't say. I don't expect 'Brother' to set any new trend with us, it will just depend on what we are offered next.

"Tony went out and found this one at a publisher's office, so he can take the credit. Tony seems to take it upon himself to go out and find numbers for us to record, and as long as he comes up with winners why should we worry?"

The next release from the Hollies will be an LP entitled "Hollies Sing Hollies," which suggests, quite rightly, an album devoted to songs penned by the group. "Surprises?" answered Allan. "I don't think so. It will be a collection of songs written by us to be recorded by us, and I can't think of anything that will surprise anybody.

"The thing about the Hollies is that nobody knows what to expect from us, and by that yardstick they can't be disappointed.

"That's how I live my life. I don't get unduly elated or downcast by anything. That way you never get brought down. Just take everything as it comes, good or bad, learn to accept it, and you'll be all right."

AMERICA CALLING

Crosby, Stills, Nash fantastically together

CROSBY, Stills, Nash and Young arrived in New York last week for performances at the Fillmore East. Needless to say, all four shows resulted in a box office sellout prior to performance.

Three weeks ago, the group completed a week's engagement at the Greek Theatre in Los Angeles. The tightness of their shows and the reaction to their performances immediately catapulted them into the top echelon of present day acts touring the circuit.

Crosby, Nash and Young arrived at midnight on Thursday, and Stephen Stills flew in the next morning. It was good to see them, to observe their closeness as people, listen to their conversation, go on their trip.

Firmly ensconsed in their hotel suite, around 2 am, David Crosby explained: "No press conferences, no press receptions. It's the best way. That's how we worked it at the start in England. It was incredible." He turned to Graham Nash, looking a great deal thinner, though he swears he hasn't lost weight, and fantastically together with a lovely beard and mod tweed suit.

"England is marvellous, man," commented Graham. "They are with us there." Then he proceeded to indulge in a hysterical cross patter imitation of teeny bopper journalists with David, which did make the normal interview seem a little ludicrous.

Listening

So I learnt not to fire questions, to keep my mouth shut and listen. They talked of the Beatles and how great they still are, how no one will ever be able to touch them.

And of a gold coin on a chain that was given to David Crosby, passed on to Graham and will shortly be handed on to another group member.

And Graham talked of Europe in 1963/64, when audiences went hog wild at rock shows and all hell was breaking loose. His voice sounded good — I don't think his throat's giving him any trouble any more — and his charm offsets David's delightful, poetic eloquence.

And he told me how he's gotten involved in photography and how he thinks the best shots of the group were taken by him — without him in the photos.

But most of all, he and David demonstrated how you can listen to a good rap, pick up yards of material and not have to ask one silly, inane question. That's a great trip.

June Harris in New York

"Through The Past Darkly," and last single, "Honky Tonk Women," re-established them in the super class here. No doubt their tour will produce the closest results to the **Beatle** heyday . . . Also good to see the **Spooky Tooth** album happening. In my opinion it's one of the best half dozen I've heard this year. . . . Talking of albums, hopefully **King Crimson** will have theirs out (I've heard it, it's sensational) in time for their first trip at the end of October. . . .

STONES BACK IN SUPER CLASS

GREAT expectations for the **Rolling Stones** when they kick off their tour late next month. Their current album,

Motowners have racial problems

SINCE so many Motown artists are currently in the British charts, I thought I might pass on some things about them that have been circulating around Hollywood.

First of all, the supreme **Supreme, Diana Ross,** was given a cover story in "Look" magazine last week, but she still continues to "take it" from the Black community.

This community resents the fact that she does not wear her hair in a "natural," and when she does appear with an Afro hairstyle, it's merely a wig.

The popularity of the group seems to have diminished a little, too. One Friday night not so long ago, the **Cream** drew 15,000 (reports now say) into the 18,000-seat Forum in Inglewood. The next night **Diana and the Supremes** drew less than 5,000 undemonstrative paying customers to the same Forum, while **Sly and the Family Stone** brought in 12,000 the next week!

The Temptations, too, seem to have lost some local followers. Without the high-pitched wailing voice of **David Ruffin** (who seems to be doing well on his own), the **Tempts** are now considered "out" with the Black community which made up the largest portion of their audience here in Los Angeles.

Stevie Wonder, who makes a hit of every song he records, is still the "darling" of Motown. Only 19, he was chosen as the year's Best Male Vocalist by NATRA (National Association of Television and Radio Artists).

ANN MOSES in Hollywood

Editor of 'Tiger Beat'

Stevie was also featured in an hour-long session of "American Bandstand," who thus saluted him as a top artist and featured him performing his hits throughout the programme.

SHORT ONES

● **Johnny Cash,** having completed his successful half-season TV show from Nashville, comes into Hollywood this week for a special cocktail party-reception in his honour at the Beverly Hills hotel. There he will be presented with three Gold Records. He is set to play the Hollywood Bowl at the end of this week and recently made a guest appearance with **Tom Jones** on one of the first six shows made in Hollywood.

The after-the-opening buffet dinner, following **Nancy Sinatra's** debut at the International Hotel, became so crowded by invited guests and gate crashers, papa **Frank, Elvis Presley** and **Priscilla** retreated to the public coffee shop on the first floor of the hotel to have a peaceful dinner!

What could Charles do if the family business folded?

MIRROR MAGAZINE
Starts Oct 1

Make sure of your copy of Mirror Magazine on Wednesday — Order the Daily Mirror *now*.

J·J·C·A·H·S·L·A·I·T·P·R·S*

RELEASED TODAY!

SAN FRANCISCO IS A LONELY TOWN

BY JOE SIMON

ON MONUMENT MON1038

K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

Happy scene at Apple Records this week—John Lennon, Paul McCartney and Ringo Starr are pictured with business manager Allen Klein, and John's wife Yoko Ono, after the signing of the contract giving the Beatles increased royalties from Capitol Records (EMI's U.S. outlet), and other benefits. George Harrison, due to sign soon, was away in Liverpool at the bedside of his sick mother. — Picture by Beatles friend David Nutter.

Al Wilson 'LODI'

LBF 15257

LIBERTY

Written by John Fogerty, of the Creedence Clearwater Revival.

TAIL-PIECES by the Alley Cat

THE big question — will Philips be sued by **Jane Birkin** and **Serge Gainsbourg** for discontinuing sale of their hit record? . . . . Before **Tommy Steele** and **Mary Hopkin** signed for London Palladium pantomime, **Leslie Grade** planned to present **Cilla Black** — co-starring with **Herman's Hermits** . . . . At Hollywood's Greek Theatre, **Engelbert Humperdinck's** opening attended by **Tom Jones** . . . .

"Mr. Turnkey" **Zager** and **Evans'** next single. . . . Production of **Johnny Cash's** big hit by **Bob Johnston**, responsible for most of **Bob Dylan's** successes. . . . Strange choice: **Mary Hopkin** for Eurovision Song Contest. . . .

Telegram from **Robin Gibb** to NME editor **Andy Gray** confirms publicist **Tony Barrow** represents him . . . Disc jockey **Chris Denning** in new Decca soccer XI, also opening . . . Hasn't **John Rowles** recorded "Everybody's Talkin'," **Nilsson's** U.S. hit? . . . On November 3, **Lulu** is 21. . . .

Selwyn Turnbull and **Wayne Bickerton** . . . 13th U.S. tour for **Mantovani Orchestra** starts next week. . . .

Supporting attraction **Lonnie Donegan** big success at **Engelbert Humperdinck's** Hollywood theatre

Anita Harris so theatrical on **David Nixon's** TV show . . . . A film for **Mireille Mathieu** planned by **Leslie Grade** in Britain . . . . New **Family Dogg** single composed by **Kenny Young**, writer of both **Clodagh Rodgers** hits . . . . .

New releases of **Jose Feliciano** and **Nina Simone** both penned by **Barry** and **Maurice Gibb** . . . . Pop personalities at **Herman's Hermits'** Talk Of The Town opening included **Tony Blackburn, Tremeloes' Len Hawkes, Alan Blakely** and **Dave Munden, Jonathan King, Andrew Oldham, Mickie Most, Colin Petersen, Frank Allen** and agent **Peter Walsh** . . . Smart move: capturing **Jane Birkin-Serge Gainsbourg** hit for Major-Minor by **Phil Solomon** . . . .

Great solo singing from **Diana Ross** on BBC-TV **Dinah Shore** show last week. . . . Their billing now **Frankie Valli** and the **Four Seasons**. . . . Don't expect **Jane Birkin-Serge Gainsbourg** hit covered by **Tiny Tim** and his fiancee **Vicki Budinger!** . . .

Memo to **Norman Newell:** new single from **Des O'Connor** long overdue. . . . Good entertainment: **Carol Channing-Pearl Bailey** BBC-TV special. . . . . U.S. release for **Sounds Nice** hit on Motown. . . .

John Barry music again for next **James Bond** film. . . . Last Saturday, EMI's **Mike Regan** compere of **Hollies'** fan club convention. . . . **Chris Hutchins** in Hollywood publicising last **Tom Jones** TV show there. . . .

Is **Nilsson** destined for **Frank Sinatra's** Reprise label? . . . . Film starring **Mary Tyler-Moore** and **Louis Jourdan** ("Run A Crooked Mile") has **Mike Leander** musical score . . . **Colin Petersen** could retitle **Monkees'** hit "I'm A Bee Leaver"!

At Whitechapel library, **Engelbert Humperdinck, Dusty Springfield** and **Shirley Bassey** portraits exhibited from October 6 . . . . . **Gene Vincent** waxing Elektra LP . . . . **Don Kirshner** (who created **Monkees**) producer of U.S. **Archies** No. 1 hit . . . .

Penned by **George Harrison**, "Something" from new **Beatles** LP could become a standard. . . . **Locomotive** and lead singer **Norman Haines** parting company. . . . Rumour untrue: **Barry Gibb** hasn't given notice to **Maurice Gibb**! . . . .

Six years since **Cilla Black's** TV debut. . . . Producer of **Georgie Fame's** next single — **Alan Price** . . . For indigestion, **Humble Pie** could retitle **Four Tops'** "Walk Away Rennie." . . .

Norrie Paramor writing with **Mike Vickers** film musical score for **Romy Schneider's** "Don't You Cry." . . . **Howard Newcombe** of the **Casuals** hospitalised with collapsed lung. . . . **Lena Horne** likely Broadway replacement for **Pearl Bailey** in "Hello Dolly" — not **Danny La Rue**. . . .

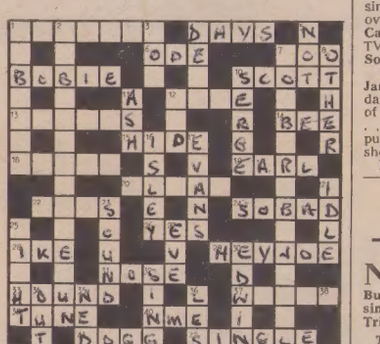
When **Engelbert Humperdinck** previously recorded as **Gerry Dorsey**, his first release a **Tony Hatch** composition. . . . Now promoting LPs for **Beatles'** Apple label — **Chris O'Dell**. . . . New U.S. **Organ Grinders** group produced by **Mama Cass Elliott**. . . .

"Top Of The Pops" producer **Colin Charman** must be praying **Jane Birkin** and **Serge Gainsbourg's** record doesn't reach No. 1! . . . . Next **Vince Hill** single self-penned . . . . Is **Johnny Cash's** hit related to **April Ashley?!** . . . .

MARY HOPKIN has got herself a super leading man for the London Palladium's coming pantomime, "Dick Whittington." He's **TOMMY STEELE**, of course.

NME POPWORD

Compiled by John Langton, R.A.F. Binbrook, Lincs.



ACROSS

1 D.L.T. claims to be your dinner one
4 Happy ones for Hawkins and Kinks
6 Billie Joe's story
7 (& 7 down) Donovan hit (3, 3, 11)
9 She's never going to fail again
10 A highland walker?
12 Colour of 4 down's love?
13 Roy was in these
14 —— Bumble and the Stingers
15 "—— Away"
18 Was once Tremeloes vocalist
19 Half U.S. duo
20 Order from Elvis?
22 Williams or Redding
24 How Fleetwood Mac needed your love (2, 3)
26 A positive collection of musicians!
28 Tina's mate
29 Jimi's hit (5, 3)
31 Cilla's got a new one
33 Good dog for Elvis
37 DJ. Terry
38 Melody
40 Your favourite newspaper!
41 Every Family should have one!
42 Unmarried record!

DOWN

1 Ian's LP (5, 2)
2 Fare hit? (1, 4, 3, 3, 3)
3 He's Heather's honey
4 Chuck Barksdale is one
5 Tom was "—— Responsible"
7 See 7 across
8 Which man's grass is greener
10 Jane's mate
11 Last (or first) part Minderbenders hit!
12 (and 25 down) Cat Stevens single
16 Major Minor's brothers
17 Half RCA duo
21 Group that's lazy in a race?
23 Mr. Dupree has a big one
25 See 12 down
27 Miss Taylor
30 Hawkins or Starr
32 What 4 down can do to a Rainbow
34 Chris Farlowe's 'time' state!
35 Mick Jagger's part
36 Comedian Mr. Dawson

Answers next week and here is last week's solution

ACROSS: 1 Equals; 7 "The Boxer"; 9 "Hey Joe"; 10 (Joe) Tex; 11 Band; 14 Charlie (Watts); 17 George (Harrison); 18 Dee Dee (Warwick); 19 "Alfie"; 20 (Peter Herman) Noone (No one); 21 Kilt; 23 (Ginger) Baker; 26 Barry; 28 Ronnie Lane; 29 Van (Morrison); 32 (Count) Basie; 35 Yardbird; 36 Trad; 37 Trems; 38 Cavern; 40 (Roy) Wood; 41 Flake; 42 (Brian) Auger.

DOWN: 1 Echo Chamber; 2 Al Jardine; 3 Stevie (Marriott of Humble Pie); 4 Herb (Alpert); 5 (Pat) Boone; 6 Jet (Harris); 8 Reggae; 12 Agent; 13 Donovan; 15 Lee (Alvin Lee and Lee Dorsey); 16 Eddie Floyd; 22 Ryan; 24 Kinks; 25 Raiders; 27 "One Road"; 30 Aaron; 31 Oboe; 33 April (Stevens); 34 "It Mek"; 38 Con; 39 Reg (Presley).

Praise for Cliff — from Houston

NME seldom gets a show review about one star from another. But it happened this week. Country singer Houston Wells and his Trident group sent us this:

This week we were travelling through Stockton and dropped in to the Fiesta club to see Cliff Richard's cabaret. It was fantastic, with Brian Bennett's orchestra, featuring drummer Brian and ex-Shadow bass guitarist John Rostill.

Cliff's hour and a quarter was absolute perfection. One of the highlights was Cliff playing "A Taste Of Honey" on guitar. Cliff also shows a great sense of humour ("There's no truth that I'm going to become a monk," he cracked at one point). A first class show the North Easterners lapped up.

New York slime

"MIDNIGHT Cowboy" (London Pavilion) is a study in New York super-poverty and degeneration shown through the eyes of a Southern, baby-faced 'cowboy' **(Jon Voight)**, who thinks he can live in luxurious ease just by making love to rich New York matrons and, in fact, finds he can starve to death on occasional money from male perverts.

His 'manager' is a crippled, consumptive, little gutter bum called Ratso Rizzo **(Dustin Hoffman)**. The friendship ripens and in the end the cowboy commits murder to get the money to take Ratso to Florida. It's high-powered unwholesomeness all the way.

Most films from the United States seem to say "Ain't old America grand," but this one says: "We got the best sewers in the world." — **ANDY GRAY.**

HAROLD DAVISON PRESENTS
THE ONLY CONCERT APPEARANCE IN GREAT BRITAIN OF THE
"AMERICAN FOLK-BLUES FESTIVAL '69"
featuring
MAGIC SAM AND HIS BLUES BAND
CLIFTON AND CLEVELAND CHENIER
EARL HOOKER · JUKE BOY BONNER
LITTLE JOHN JACKSON
ALEX 'WHISTLIN' MOORE
ROYAL ALBERT HALL · LONDON
FRI 3 OCT at 7.30 p.m.
TICKETS: 5/-, 8/-, 10/6, 13/6, 16/6, 21/-, 25/-
Available from Royal Albert Hall Box Office and all usual agents.

AN EVENING WITH
TOM PAXTON
SAT 27 SEPT BRIGHTON · DOME
SUN 28 SEPT MANCHESTER · PALACE
THURS 2 OCT CROYDON · FAIRFIELD HALL
FRI 3 OCT BIRMINGHAM · TOWN HALL
SUN 5 OCT LIVERPOOL · EMPIRE

HAROLD DAVISON & NORMAN GRANZ PRESENT
RAY CHARLES
HIS ORCHESTRA AND THE RAELETS
SUN 27 SEPT HAMMERSMITH · ODEON
Tickets available for the 6 p.m. show only
SAT 4 OCT BIRMINGHAM · ODEON

The BEAU BRUMMELL ROOM at Tiddy Dols
The Beau Brummell Room is a discotheque for sophisticated swingers open only to Tiddy Dols diners. We now serve dinners from 6 p.m. to 3 a.m. Last drinks 3 a.m. Dancing in The Beau Brummell Room from 11 p.m. to 3 a.m. Same prices. No cover charge. No club membership necessary.
Tiddy Dols Eating House
2 Hertford Street, Shepherd Market, Mayfair, W.1. GRO 2357/8

IT'S ME GIRL
Recorded by HONEE WELCH on LONDON HLU 10288

THREE BIG ONES!!!
LODI
Recorded by AL WILSON on LIBERTY LBF 15257

C'MON EVERYBODY
Recorded by NRBQ on CBS 4501

BURLINGTON MUSIC CO. LTD. 9 Albert Embankment, London, S.E.1. Reliance 2692 & MALDEN 7507. Sole Selling Agents: Southern Music, 8 Denmark St., London, W.C.2

*Jim's Just Completed A Highly Successful Leap About In The Polydor Recording Studios

Published by the IPC Magazine Limited, Old Fleetway House, Farringdon Street, London, E.C.4, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices, 112 Strand, London, W.C.2. Printed in England by QB Newspapers Colchester, Essex. Registered at the G.P.O. as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Gotch (A/sia) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa Stationery & Office Supplies Ltd. Subscription rate including postage for one year to any part of the world. £2 14s.

JOE LOSS LTD
AMBASSADORS ★ GAYLORDS
BANDS • CABARET • GROUPS 01-580 1212/3
MORLEY HOUSE, REGENT ST., LONDON, W.1 2323/4

STAPLETON-LIPTON ARTISTES & MUSIC LTD.
Bands • Orchestras Cabaret Artistes • MAYfair 5036

THE LOVE AFFAIR
SOLE AGENTS:
KENNEDY ST. ARTISTES LIMITED
KENNEDY HOUSE, 14 PICCADILLY, MANCHESTER 1, Telephone: 061-236 6902

RAY McVAY & HIS BAND OF THE DAY
BRITAIN'S MOST POPULAR BAND
PERSONAL MANAGER: MAUREEN MORRIS. 01-734 2488

RADIO LUXEMBOURG
FULL PROGRAMMES 208 METRES

SUNDAY
7.00 David Christian. 10.00 Jimmy Savile. 11.00 Sound Survey. 1.00 Kid Jensen.
MONDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Bob Stewart.
TUESDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 David Christian.
WEDNESDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 David Christian.
THURSDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.30 Kid Jensen.
FRIDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Bob Stewart.
SATURDAY
7.30 Tony Prince. 9.30 Bob Stewart. 12.00 David Christian.
★
NEWS ON THE HOUR THROUGH EVERY EVENING. Close-down 3.00 a.m.

CENTRAL RECORDS
★ A superb mail order service for the record buyer who cares.
★ Special export prices for all continental and B.F.P.O. customers.
★ Discount terms for overseas retail and discotheque enquiries.
Write now for details to:
Central Records (Dept. M.O.), 10 Manchester Old Road Middleton, Manchester M24 4DF, England.

Why not ask your Newsagent to reserve a copy of the NME each week? In the event of any difficulty, complete the subscription form below and send it to us with your remittance. YOU CAN MAKE SURE OF YOUR COPY EACH FRIDAY BY POST

NAME .....

ADDRESS .....
(BLOCK CAPITALS)

.....

.....

Tick period required: 12 months (£2 14s. 0d.); 6 months £1 7s. 0d. Overseas £2 14s. 0d. (surface mail). Post to: "New Musical Express", Tower House, Southampton Street, London, W.C.2

RECORDS FOR SALE 1/- per word

ALL RECORDS. NEW BEATLES ABBEY ROAD, 37/5d. ROLLING STONES, THROUGH THE PAST DARKLY 37/6d. AND GREAT HITS IMPORT, 28/6d. JONI MITCHELL, CLOUDS, 39/6d. GRATEFUL DEAD, NEW L.P., 39/6d. FLEETWOOD MAC, THEN PLAY ON, 39/6d. BLIND FAITH, 37/6d. MOTHERS OF INVENTION DOUBLE ALBUM, ONLY 77/6d. JE T'AIME, 9/6d. WET DREAM, 9/6d. ANY BLUE BEAT. PLUS ALL OTHERS. NO POSTAL CHARGE. — BAILEY'S RECORDS, 12 BULL RING CENTRE, BIRMINGHAM 5.

A1 RECORD Service. Any single worth 8/6d. free with two L.P.s Beatles — Abbey Road, 37/6d. Blind Faith 37/6d. Elvis In Memphis 37/6d. Bludwyn Pig 37/6d. Wet Dream 9/6d. All others available postage. — C. H. C. Ltd., 9 Albion Street, Broadstairs, Kent.

AMERICAN RECORDS. L.Ps. £2, singles 11/6d. A choice of thousands. All types of music. Send 2/6d. for lists to P. Jenney, 26 Ripon Drive, Blaby, Leics.

BLIND FAITH Album reduced 32/6 and many others. All our singles, brand new 5/-. Used 3/6d. L.P.s from the Past 25/- to 27s. 6d. Many imports 27/6d. Various Tom Jones L.P.s. New release singles 6/-. Send large S.A.E. and 1s. stamps for catalogue first.—" Music Mart," 79a High Street, East Grinstead, Sussex.

COLLECTORS WANTS Service. Let us search for all those hard to find discs you need to complete your collection. — Send S.A.E. to Disc Deletions, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

DO YOU live in **SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, YUGOSLAVIA,** etc., then try **TANDY'S** famous mail order export service and get all your records quickly and cheaply. — Details and free lists of new releases from **TANDY'S** (M), 20 Wolverhampton Road, Warley, Worcestershire.

EX-TOP TWENTY records from 1s. 6d. each. All top stars. — Send s.a.e. for lists. 280 Barking Road, Plaistow, London, E.13.

FANTASTIC SALE of 1,500 singles, many rare Hems, rock and roll, soul, blue and pop. 2,000 on American labels. — Send S.A.E. 28 Ripon Drive, Blaby, Leics.

LITTLE HANK, AMERICAN POETS and over 600 other soul classics for sale. — Send S.A.E. for lists to M. Carswell, 86 Carrs Road, Todmorden, Lancs.

RECORDS and other items for sale. S.A.E. D.E.D. Blades, 6/8 Oxgangs Avenue, Edinburgh. EH13 9JA.

RECORD BAZAAR. 50,000 from 2s. — Write for lists. — 1142/8 Argyle Street, Glasgow.

SEND 3/- plus large s.a.e. for list of past U.S.A. Imorted 45's. Many rare deletions included, R & B, R & R, etc. — Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

SINGLES. Used, deleted. No lists. Send requirements, S.A.E. De Earle Music, 19 Briercliffe Road, Burnley, Lancs.

1956-1969 past Hits for sale. Thousands of rare deletions available, both 45s and LPs. Send 1/- and large s.a.e. to; Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

CASH FOR your unwanted records. Send list with S.A.E. for free estimate. — **DUCKWORTHS RECORDS, BOTTESFORD, NOTTS, NG13 OEF.**

RECORDS WANTED 1/- per word

ALL L.P.s bought for cash. Top prices. Send now for cash by return. — Tony's Store, 125 Oak Road, Luton, Beds.

ALL YOUR unwanted 45s, LPs bought. Any quantity. Send for cash by return to: Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

CASH FOR your unwanted records. Send list with S.A.E. for free estimate. — **DUCKWORTHS RECORDS, BOTTESFORD, NOTTS, NG13 OEF.**

SITUATIONS VACANT 1/- per word

COPYRIGHT CLERK: Must have experience in Music publishers of good standing. Please reply in writing, stating age, experience and other relevant details. — Box 2742.

DISC JOCKEYS required. Kent area. Maidstone 58244.

GRENADIER GUARDS BAND now has vacancies for experienced Bassoon, Saxophone and Cornet players, also highly competent pianist. — Apply Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.

JOSS ON ships, trawlers and drilling rigs. Guide 5/-. Dept. " R," 208 Iffley Road, Oxford, OX4 1EN.

MUSICIANS WANTED 1/- per word

NAME GROUP (with present record receiving maximum radio exposure) urgently need young (20's) Electric Pianist Organist (pref. with vocals). Must have own gear. Commercial — not underground. Write sending details and photo to Box 2744.

MUSICAL SERVICES 1/6 per word

" SONGWRITING AS A Business " free from Menlo Music, Limerick, Ireland.

HERMITS SLICK AT TALK OF TOWN

HERMAN'S HERMITS desert the pop image for City gents' outfits (l to r) BARRY WHITWAM, DEREK LECKENBY, HERMAN, KEITH HOPWOOD and KARL GREEN.

A HINT of nervousness (only to be expected on the first night), a few puppet-like movements and a marked absence of off-the-cuff chat with the audience, but otherwise a very entertaining and enjoyable show, marked Herman's Hermits' opening at London's Talk Of The Town on Monday.

Clad in a black velvet Edwardian suit, while the Hermits were in grey, Herman began with "A Kind Of Hush," then went into "Sunshine Girl," which included a comedy take-off of "A Scottish Soldier." Using the ample stage to advantage, the group presented a hits medley which consisted of "I'm Into Something Good" (their first hit five years ago), "No Milk Today" and "Something Is Happening."

A surprise came during the romantic "Love Is Blue" when Herman produced a flute and played a few short chords, Keith Hopwood switching to acoustic guitar and Barry Whitwam sitting at the front playing bongos. It was certainly one of the most well-received numbers of the evening.

Introducing a selection of Inkspots' songs, Herman announced: "This is a group we think were fantastic although we never saw them working on the stage because we weren't born." They codded it up and drew a lot of laughs with their fooling about and voice changes.

After Jack Jones' "Without Her," perhaps the most successful song was "If I Were A Rich Man," which came during a selection of songs from current London shows. While Herman stood on two stools, the Hermits skipped round him banging tambourines. At the end, Herman leaped over a mike stand and received long and loud applause — deservedly so.

I expect he has received some coaching from his wife for "What Now My Love," which he sang partly in the original French form of "Et Maintenant." A false close, then they all came back for "Henry The Eighth," on which the audience were invited to join. It took a bit of doing, but in the end quite a number of people were singing along.

Nobody could expect the completely professional performance of, say, an Orbison or Bennett, but Herman's Hermits were well-rehearsed and impressive.

RICHARD GREEN

The NEW MUSICAL EXPRESS CLASSIFIED ADVERTISEMENT RATES

Please allow 2 extra words if Box No. is required and add 3/- for Service charge
All trade announcements 2/6 per word
Heavy block capitals after first two words are charged at double rate. All classified advertisements must be prepaid and sent to:—
CLASSIFIED ADVT. DEPT. The New Musical Express 112 Strand, London, W.C.2 01-240 2266 (5 lines)

FOR SALE 1/- per word

A GENUINE POSTER SALE. San Francisco " events " in colour. 14in. x 22in. Country Joe, Jefferson, Grateful Dead and many others. Normally 5/- each. **6 FOR ONLY 10/-.** — Grandfair, 26 Cloth Market, Newcastle-upon-Tyne 1.

AMERICAN STYLED Sloppsweaters. S.a.e. fantastic new illustrated brochure. 200 designs. Immediate delivery. Canadian Sloppshirt (NME), 88 Park Lane, Croydon, Surrey.

BARE WALLS? Cure your blues by sending for our illustrated catalogue listing over 300 different wayout posters. — Send 1/6d. (stamps) to Cauldron Promotions, 31 Mill Lane, London, N.W.6.

DISCOTHEQUE-GOERS wear " **MESSAGE** " Badges, only 1/6d. plus 6d. P.&P. — S.A.M. (NME), 157 Sullivan Road, Coventry.

SENSATIONAL! MEN'S BELLBOTTOMS. Award winning design, Black wool, coloured **VELVET,** insert 54/6d. — Bellbottom Agency, 48 Manor View, London, N.3.

THOUSANDS OF POSTERS FOR SALE— but first, get the full illustrated catalogue, 20 pages plus colour. Send 1/6d., or call at The Poster Shop (Dept. M.), 7 New College Parade, Finchley Road, London, N.W.3.

TUITION 1/6 per word

A BALLAD Singing Career. Metro School of Singing, London's No. 1 Pop Ballad school trains you for success on records, T.V. Radio and Clubs. Professional work assured for all fully trained students. For voice test to assess your potential. Tel: 748 9228.

ACKNOWLEDGED as the best the Ivor Mairants postal courses for plectrum and finger-style guitar. — Particulars, Ivor Mairants Musicentre, 56 Rathbone Place, London, W1P 1AB.

ALL STYLES POP SINGING, personal tuition now available in LONDON and BIRMINGHAM. Also postal tuition. Beginners encouraged. —MAURICE BURMAN SCHOOL, 30 Baker St., London, WIM. 2DS. Phone 01-363 0466.

QUICKER GUITAR Methods, Rhythm 3/9d. Lead 6/-. Bars 4/-. Chord Construction 3/9d. — 13 Beech Grove, Higham, Rochester, Kent.

BANDS 1/- per word

A.1. BANDS. — 876 4542.

DISCOTHEQUES, Bands, Groups. — 01-361 9385.

HOWARD BAKER and Band. Cabaret. Anywhere. — 69 Glenwood Gardens, Ilford. 01-550 4043.

LOU PREAGER'S PRESENTATIONS, Bands. Cabaret.—69 Glenwood Gardens, Ilford. 01-550 4043.

RECORDING 1/- per word

EDEN STUDIOS. Top quality recordings, fast tape to disc service, sensible rates. 11 Eden Street, Kingston, Surrey. 01 546 5577.

ANNOUNCEMENTS 1/- per word

INDIAN SITAR AND DANCE FESTIVAL on Friday 3rd October at 8 p.m. at Cecil Sharp House, 2 Regent's Park Road, N.W.1. Tickets 7/6d. Introducing Scottish Guru, Clem Alford, B.Mus.

Employment Agency Licences

I, Peter Leonard Griffin known as " Planned Entertainments Agency " intend to apply to the Hounslow Council for a licence to carry on an Employment Agency for musicians and dance bands at 548-550 High Road, Chiswick. Such Agency to be known as above. All objections and the grounds therefor, must be submitted in writing to The Chief Inspector, Joint Weights and Measures Office, Hounslow Borough Offices, Great West Road, Brentford, Middlesex, Within seven days from the date of publication of this advertisement.

THEATRICAL EMPLOYERS REGISTRATION ACT 1925. Notice is hereby given that Edward Denis Everitt residing at 30 Hastings Road, Maidstone, Kent, and ANTHONY LAWRENCE VENABLES residing at The Cricketers Arms, Hawkhurst, Kent, and carrying on business under the name of Troy Entertainment intend to apply to the County Council of Kent at the County Hall, Maidstone, for registration under the above Act. Dated the 16th day of September 1969. Gulland and Gulland, 10 Mill Street, Maidstone, Kent. Solicitors for the Applicants.

SPECIAL NOTICES 1/6 per word

ROSS-ON-WYE. South Herefordshire. Half-timbered Tudor Manor House with 5 bedrooms, 2 bathrooms. Central heating. Garages for 5. Modernised service flat, cottage, 16 acres wooded grounds, super fruit and veg. garden. Details, Joint Sole Agents: TONY NETTING, F.A.I., Market Place, Rossom-Wye (Tel. 2528). Chamberlain-Brothers & Edwards, 7 Montpellier Terrace, Cheltenham (Tel. 53439).

SITUATIONS WANTED 1/- per word

YOUNG EXPERIENCED Disc Jockey, first-class equipment, 2,000 varied records, seeks engagement (London) Box 2743.

CAM RECORDS LTD.
NO MORE FRUSTRATING DELAYS
DEMO DISCS MASTERS
MUSICAL ARRANGEMENTS
Tel. 051-236 8200
Ring any time and talk over your sound problems with the only professionals (ex-ITV) to site a major recording studio outside London. We can accommodate really urgent orders almost immediately. **For FREE Brochure contact:**
CAM RECORDS LTD., STUDIO 28
34 MOORFIELDS, LIVERPOOL, 2

FAN CLUBS 1/3 per word

ANITA HARRIS Official Fan Club. — S.A.E. " Aileen," The Square Post Office, Wimborne, Dorset.

BARRY RYAN Fan Club. — S.a.e. 44 Ernest Grove, Beckenham, Kent.

BE IN ROSKO'S RANGERS. — S.A.E. C/O 148 Morley Avenue, London, N.22.

DOROTHY SQUIRES FANS. S.A.E. to Ron Hughes, 6 Horseman Close, Old Marston, Oxford.

EDWARD WOODWARD Enthusiasts Club. — S.A.E. 110 Victoria Street, Sheerness, Kent.

★ **ENGELBERT FANS** " (stamped addresser envelope, please) to Engelbert Humperdinck Fan Club, 44 Pontmell Park, Ashford, Middlesex.

GEORGIE FAME Fan Club. — Secretary, 56 Old Compton Street, W.1.

HOLLIES OFFICIAL FAN CLUB, 1 Wyndham Mews, Upper Montagu Street, London, W.1.

KENNY BALL Appreciation Society — S.a.e. to Miss Pat Sanders, 18 Carlisle St., London, W.1.

LOVE AFFAIR. — Stamped addressed envelope to Sue, c/o 28-30 Theobalds Road, London, W.C.1.

PAUL JONES Fan Club. — S.a.e. to Pat Jennings, 24 Denmark St., W.C.2.

TOM JONES Official Fan Club. — S.a.e. for details to Jo, P.O. Box 25, Post Office, Weybridge, Surrey.

INSTRUMENT REPAIRS 1/- per word

EXPERT HOHNER Chromatic Harmonica repair service. — Hohner (N.M.E.), 11/13 Farringdon Road, London, E.C.1. Holborn 3056.

GROUPS WANTED 1/3 per word

ALL VERSATILE Groups for residencies and gigs.—Norton York Agency, 86 Turnham Green Terrace, W.4. 01-994-4895.

DISCOTHEQUES 1/- per word

MODEK. Mobile discotheque. For all occasions. Book anytime. — MIT 2607 SCO 1354.

THE DAVE JANSEN DISC SHOW. Parties, dances, weddings, discotheques. Book now! — 01 699 4010.

INSTRUMENTS FOR SALE 1/- per word

HAND BUILT AMPLIFIER. Built to order. Any power. Telephone 437 4651 office, 229 9184 home.

ROLF HARRIS Stylophone Miniature Electronic Organ, £9 2s. 6d. including battery, postage and packing. Prompt delivery. Leaflet. — Lloyd and Cook, 36 Wellington Street, London, W.C.2.

ENGAGEMENTS WANTED 9d per word

A.1. ACCORDIONIST. — 876 4542.
A.1. PIANIST. — 876 4542.

VOCALIST WANTED 1/- per word

ANY GOOD Vocalists.—Norton York Agency. See " Groups Wanted."

DOC IS THE 'TOP POP' FOR DRUMS
Doc Hunt says:
THE L.W.H. PERCUSSION HIRING SERVICE — available to all reputable pros., managers, recording studios, etc. Write for particulars.
DRUMS BOUGHT FOR CASH. S/H BARGAINS, RESPRAYING, REPAIRS HUNT FOR HEADS PART EXCHANGES
Premier SPECIALISTS
8 a.m.-5.30 p.m., 8 a.m.-1 p.m. Sats.
Write for particulars
L. W. HUNT DRUM CO. LTD.
THE DRUMMER'S HEADQUARTERS
10/11 ARCHER STREET, SHAFTESBURY AVENUE, LONDON, W.1 (REAR OF WINDMILL THEATRE) GER 8911/2/3

HI THERE . . . It's the year of the Maxi! Genuine MILITARY MAXI in navy 75/-. Genuine grey GUARDS COAT gde. 1, ankle length 57/6. MILITARY ¾ in navy or green 59/6. P&P 6/9. For all that's best in Government Surplus call or write to:
★ LAURENCE CORNER ★
62-64 Hampstead Rd., London, N.W.1, 2 mins. Warren St., Euston. 40-page catalogue of 1,001 Bargains 1/-. Bell-bottoms, uniforms, cam'flage jkts., floppy hats, weirdy wear, etc.

EXCLUSIVE

TOLEDO
Satin-Look. Balloon sleeved, 8" spearpoint, 2" crossover. Lace-up front. 18" side body zip to ensure true body taper. 6 shades. Black, White, Green, Gold, Royal, Violet.
State neck, chest & waist sizes.
89/6
P/P 2/6

SUEDE FRINGED WAISTLINER
The latest from our sensational Colin Wild original collection. Colours: Gold, Silver Sand, Green, Brown.
£9.9.0
P/P 4/6

WORLD FAMOUS CAVERN FLARES
99/6
P/P 4/6
High waisted. Hip and thigh hugging, flared to a full 25" bottom. Colours: Black, Navy, Green, Brown. State waist, hip and inside leg sizes.
We dress Equals, Foundations, Cupids Inspiration, etc., etc.
Carnaby Cavern
Group Enquiries welcome.
Dept. (MYB), 6 Ganton St. (off Carnaby St.) London, W.1 4QG

'I joined for the sport'
That's Sgt. Pete Smurthwaite, 24, from Co. Durham. He's in the Royal Signals. Plays soccer for his Regiment and the Army. Has trained as a Radio Technician. "It's a good life" he says. If *you'd* like to know more, call at your nearest Army Careers Information Office. (The Post Office will give you the address.)
Join the Professionals
For FREE Army leaflet send to Army Careers MP6(A), Lansdowne House, Berkeley Square, London, W1X 6AA
Name.....
Address.....
Town..... County.....
Date of Birth.....
M55944905
ARMY

*JIMMY YOUNG · 'YOU, NO ONE BUT YOU' Polydor 56 347

EMI

THE BEATLES **ABBEY ROAD** OUT NOW **APPLE RECORDS** PCS7088